

KineWEEKLY

Co-ops. to
Buy Theatre
Circuit

—See page 3

EMPIRE

M-G-M'S "SON OF LASSIE"
M-G-M'S "HER HIGHNESS AND THE BELLBOY"
M-G-M'S "THE VALLEY OF DECISION"

BIGGEST!

EMPIRE

4TH WEEK! "PERFECT STRANGERS"

TO FOLLOW THE
BIGGEST!

AT THE WEST END'S BIGGEST CINEMA
THE YEAR'S BIGGEST BOX-OFFICE SMASH FROM A BRITISH STUDIO MUST YIELD—DESPITE UNDIMINISHED CROWDS—TO
THE BIGGEST ARRAY OF MONEY-MAKERS HOLLYWOOD EVER OFFERED!
AND THEY ALL BELONG TO THE BIGGEST COMPANY!



JAMES MASON ANN TODD

in

"THE SEVENTH VEIL"

A Sydney Box-Ortus Production



For Release by General Film Distributors

Kine^{matograph} WEEKLY

No. 2,006.

Thursday, September 27, 1945.

Vol. 343.

Co-Op. Negotiating to Purchase Kinema Circuit

FIRST MAJOR ENTRY INTO INDUSTRY

G.B.I. BUYS ELSTREE STUDIOS

GAUMONT-BRITISH Instructional has acquired the M.P. Studios at Boreham Wood, and James Sloan has been placed in charge.

One of the five stages at Pine-wood has also been handed over and is already being used by the "Two Cities" "Beware of Pity" unit. Ancillary services are still controlled by Service film units but have been placed at the disposal of the producers.

The remains of the former B. and D. Studios at Boreham Wood, which was burned down before the war, are likely to be employed upon production at an early date.

S. Wales Branch Chairman Dies

MEMBERS of the Trade from various parts of the country attended a complimentary dinner to the Lord Mayor of Cardiff (Ald. Walter H. Parker) given by the South Wales and Monmouthshire branch of the C.E.A. at the Park Hotel, Cardiff.

The proceedings unfortunately opened on a note of sadness, Arthur B. Watts (treasurer of the branch) announcing the passing of Fred Kelsall (Pontypool), chairman of the branch.

He read a letter received from Mr. Kelsall five days before the holding of the function by the secretary (W. J. Fooks), in which the writer expressed his regret at being unable to attend, and added:—

"My Lord Mayor, there are two reasons why I should have liked to have been present carrying out the duties of chairman. First, to congratulate you on having achieved the honour of being elected Cardiff's foremost citizen—a tremendous credit in the most memorable year in our history; secondly, that I am an old printer myself. Wishing you luck and success for the remainder of your year of office. To all present who are honouring you to-night, I wish a very good evening."

C.E.A. Deputation

A deputation of the London and Home Counties C.E.A. will wait upon the Public control and Licensing Committee of the Surrey County Council at Kingston-on-Thames on October 15.

The matter which the deputation will deal with will be the seat price recommendation which has been the subject of correspondence between the Council and the branch.

THE Co-operative movement is likely to increase its film interests in the near future. The "Kine" learns that the Scottish Co-operative Wholesale Society is negotiating for the purchase of a substantial circuit in the north, and a contract is expected to be signed shortly.

The entry of the co-operative societies into the exhibiting and production sides of the industry has been frequently predicted during the last year, but the purchase of a prominent independent commercial circuit would be the first spectacular sign that the entry is to be taken seriously.

The KINE also learns that the well-organised Workers' Film Association may be absorbed into the Co-operative movement to enable it to expand its distribution of educational "progressive" documentaries. Subsequently, it may enter production, making shorts.

These plans were made known to students at the sixth annual film school of the W.F.A. which is being held this week at Margate. The school is being attended by delegates from a number of the larger trade unions and from the various co-operative societies.

New Organisation

Ald. Joseph Reeves, secretary-manager of W.F.A., told the KINE that the new organisation will put the movement on a considerably more powerful financial as well as productive basis.

(At the 1944 school at Birmingham, Alderman Reeves said that W.F.A. was started in 1938 on a capital of £2,000 supplied by various T.U.s and co-operative organisations. Some time ago W.F.A. had been refused a production fund of £100,000 by T.U.s and the Co-operative Society.)

Robert Taylor, a director of the S.C.W.S., who opened the school, stressed the importance of building up an efficient mobile film unit service for co-operative and T.U. work, supplied with adequate film material.

Co-ops. and A.B.C.

The Co-operative movement, if it wanted to enter the film business, should do so on a large scale. One or two cinemas here and there could be squeezed out and would provide a very poor market for any films that may be made by the societies.

He revealed that at the time of John Maxwell's death it had been seriously considered by the Co-operative movement to buy the share holdings in A.B.C.—but sufficient members had not shown the inclination to do so.

A KINE report of the week's conference appears on page 36.

JOHNSTON SAYS: "U.S. INDUSTRY EXPECTS NO BARRIERS"

"Kine." Cables from New York and Hollywood

ERIC JOHNSTON, new "Czar" of the M.P.P.D.A., has already made his first contacts with U.S. Government Departments (cables the KINE's New York correspondent).

Unofficially, it is believed that he is asking for Government aid to help U.S. films in the foreign market.

He has already declared that the U.S. industry expects no artificial barriers against its product abroad.

Here are some of the latest M.P.P.D.A. executive appointments:—

Francis Harmon becomes vice-president in charge of the New York office.

Joseph Breen, whose name has

always been connected with the Hays Code, will carry on as its administrator. He is also a vice-president.

Will Hays, whose retirement was predicted by William Mooring in the KINE, some weeks ago, will continue in a consultative capacity on a five-year contract at 50,000 dollars a year.

Johnston's contract is for 200,000 dollars yearly.

New Colour System

A new three-layer colour system Anglocolor is being handled by a newly-formed £12,000 company.

Its directorate includes Dr. Michele Martinez and Mario Zampi.

U.S. MAY CUT ADMISSION TAX

U.S. Congress, cables the KINE. New York correspondent, is considering a bill that will allow the elimination of war-time admission taxes and the reduction of a number of other taxes on cinema entertainment.

"Query"'s New Title

The British National film, "Query," reviewed in this issue of the KINE, has been retitled "Murder in Reverse." This has been done as a result of a request from A.B.C., which will show the film.

The Newsreel Association of Great Britain and Ireland announces a change of address to 27, Noel Street, Wardour Street. Telephones remain as before, Gerrard 3177 and 7931.

"BURMA" IS SUSPENDED

"OBJECTIVE BURMA" will not be generally released after its run at the Warner theatre to-day (Thursday)—at least not for the time being.

This was made known on Tuesday by Max Milder, managing director of Warner Bros., and A.B.P.C., who said that "Objective Burma" would be suspended from a circuit run following the severe criticism made about the film by the lay critics and national newspapers.

In his statement Milder defended his company against any suggestion of "adverse propaganda."

Belsen Trials

on

BRITISH MOVIE TONE NEWS

KINEMATOGRAPH
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Business

MANY experienced observers have made up their minds that the film business will be one of the bargaining counters in the vital talks now proceeding in Washington.

Indeed, sections of the Lay Press are already advocating a cut in the import of American films, and are optimistically predicting that British studios could cheerfully make up the deficit in entertainment. In view of the unprecedented studio shortage and the dearth of up-to-date equipment in the country, it is a little difficult to know exactly how these films could be made in a hurry.

Writing on this subject three weeks ago, the KINE. emphasised that there was no official suggestion that film dollars would be frozen. That statement still holds good, but the Industry must now face up to the fact that it may find itself forced to reorientate its outlook.

These are serious days, and the issues are of overwhelming importance to all of us.

This is not a time for idle speculation, for log-rolling or for special pleading. The voice of the Industry as a whole is fairly clear on this subject; films are an international business, and any interference with the established scheme of things in the business would have unfortunate and possibly serious repercussions on every branch of the Trade.

All sections of the Industry are closely inter-related. The people who now talk glibly of cutting imports—with no real thought for the position which would then be produced—should pause and remember that any such cut would have a drastic effect on the box-office—and considerably lop down the Treasury's vast revenue from Entertainment Tax.

For that reason, if for no other, officialdom will surely pause before taking decisions which might have serious consequences on exhibitor and renter alike.

It is fair to remember that the Industry as a whole, and not least the Hollywood producers, did an outstanding job of war work and provided magnificent relaxation for the world keyed up to total war.

It would be a sad return to that Industry if the present vital economic discussions resulted in a policy of scarcity affecting every branch of the Trade.

Long Shots

ONE subject dominates all others in Wardour Street to-day. What effect will the present economic talks in Washington have in the film Industry.

Opinion has hardened since apprehension was first voiced two or three weeks ago. Whereas we were at first optimistic that we might get off without any serious disruption of normal film trading there are far too many busy cables from Washington which insist that films will figure prominently in the discussions.

The feeling is general throughout the provinces, and cropped up in informal talks at branch meetings last week.

I SUGGEST that the Industry has so far overlooked one mightily important point—which the KINE. makes in its leading article in this page to-day. That is this—if there is a cut in film imports there will be a corresponding fall in receipts from Entertainments Tax.

It will do the Industry no harm to remind the Treasury of this fact.

FOR some time now there has been a tendency to get hot under the collar whenever the Co-op. movement has been mentioned. Until now the Co-op. interest in moviedom has been extremely small.

To-day, the KINE. breaks the news that the movement is planning to buy a sizeable circuit up in Scotland. I cannot give the name, as the deal is right on the point of being signed, but it is a name which everybody in the business knows perfectly well.

When the contract is signed the Co-op. will have the best part of 20 commercial theatres under its banner, and the possibility of such competition ceases to be theory. It becomes fact.

A COLLEAGUE who ran down to Margate over the week-end and talked at length with Co-op. and trade union officials at the Workers' Film Association Conference, has come back quite convinced that the movement means business.

Delegates particularly insisted that there was breathing space for the Co-ops. in the 16-mm. field, and it is pretty certain that the movement will launch out as manufacturers and exhibitors of sub-standard as soon as conditions become practicable.

Don't forget that the Co-ops. were making their own radio sets before the war and are well geared up to specialised manufacture of this sort.

THE whole Industry may well be satisfied that following the increased Odeon dividend from 20 to 25 per cent., Associated British has also announced a larger distribution for its shareholders.

These are the two leading equities in the film share market, and the increased dividends are—we hope—a pleasant indication of the shape of things to come.

Many members of the Industry not actually connected with the two leading companies have been steady buyers of both shares confident that any alleviation of the taxation position will send them to considerably higher levels.

THERE is no need to expect any fireworks at Thursday's A.G.M. of A.B.P.C. shareholders, for the company is in first-class shape.

But the occasion will be particularly interesting. It will mark Sir Philip Watter's first appearance as the corporation's chairman.

LOUIS HYMAN, chairman of the Northern Ireland branch, had a disappointment for his members at their meeting last week. He had hoped that George Scarborough, W. R. Fuller, W. J. Speakman and Reginald Bromhead would all have been over on a visit to Belfast.

Unfortunately, they were unable to secure sailing tickets—not such an easy business these days. It is hoped they will make the trip in November.

MAJOR BAKER, back from America, which he has visited for the purpose of arranging minor details of the distribution of Ealing Studios product, was in high spirits when I saw him on Friday last. Apart from his many satisfactory contacts with the trade in America, which included a luncheon in his honour at the Waldorf and a speech on Britain's part in the world war, there were his son's "collecting of decorations, including an M.C." and a bumper harvest down on his newly-acquired Kentish farm.

AFTER a three weeks' tour of the Scandinavian countries Teddy Carr spent a brief week-end at home before setting out again for Holland.

Although he was unable to make a statement concerning his activities, I gathered that the new Eagle-Lion sets-up, particularly in Sweden, were functioning extremely well.

Carr expects to be away a week or ten days, and I anticipate will have a very interesting story to break on his return.

"OBJECTIVE Burma" has provided quite a complicated story since it opened at the Warner and since the Press boys got busy panning it on the grounds that it misrepresented the part British troops played in this major campaign.

On the whole Max Milder has handled a difficult situation with tact and firmness and made a good point when he said it was his job to sell films, not to consider political questions involved in it.

OF course, suspending the film's exhibition in England does not solve the problem, or anything like it. It will be shown without comment through America and most of the rest of the world, and its misrepresentation will not be noticed. That is the important thing. And that is why, when we think of

the power of a film of this sort, we should all of us feel very humble to work in an Industry that can say so much so easily.

THIS week's tall story comes in a cable from the States, where an RCA executive named Alfred Goldsmith claims to have invented a hand-viewing device which makes black-and-white film appear coloured.

His invention has been labelled RK38/2 by the RCA organisation. Without being too caustic, I should say that this is just about the silliest claim that has been made for a long time. Such an instrument is a sheer physical impossibility.

I suspect Mr. Goldsmith has been looking through rose-coloured glasses at his multicoloured world.

ONE of my colleagues managed to get up to Liverpool over the weekend, and attended the dinner given to Leslie Blond, who has resigned the branch managership of G.F.D. to enter the building industry.

Some of the wisecracks were very good indeed, and the humour and good fellowship fairly sizzled.

One exhibitor, W. J. McAree, of Birkenhead, said of Leslie that he "could take a gold filling from a back tooth and still remain a friend."

YESTERDAY'S meeting of the Producers' Association had before it consideration of the appointment of a vice-president in the place of W. Glenvil Hall, M.P., who resigned recently. Writing before the meeting takes place I anticipate that Hugh Gaitskell, newly-elected M.P. for Leeds South, will be the new V.P.

His important work at the Board of Trade, when films were his full-time job, was highly appreciated by all who met him, and he would be a distinct acquisition to the strength of the B.F.P.A.

GLEBELANDS residents to the number of fifty-two enjoyed a happy motor-coach trip to Southsea on a fine September Sunday in charge of Captain and Mrs. Marshall and Sister Eastwood.

IN next week's issue of the KINE. we will be publishing a special appreciation of Spyros Skouras, president of 20th Century-Fox, who, in the next day or two, celebrates the 30th anniversary of his entry into the Industry in which he has risen to the status of an international leader.

In connection with this anniversary the KINE. was offered, but owing to severe shortage of paper, was compelled to decline, an extensive advertising supplement based on Skouras' brilliant career and the contribution his company has made to film entertainment.

SINCE paper rationing started the KINE. has followed a consistent policy of limiting its advertisement pages, so that complete coverage of the Industry could be ensured. This is achieved every week all the year round by its paid subscriptions amounting to nearly 5,000 copies per issue.

Mr. Skouras and the Industry as a whole will, we are sure, appreciate the situation, which is a new one. During the last five years the KINE. has had to refuse thousands of pounds worth of advertising.

THE STROLLER.

Close-Ups

by

—SCREENCOMBER—

Brave New World

WE dreamt we attended a British trade show where the usual greetings gave place to gnashings and congratulations to re-terminations and lamentations. So far as we remember, the snatches of conversation we picked up in the vestibule at this fantastically preposterous show went something like this:—

"My dear, do let me be the first to say that I think your performance stinks—but on ice, darling!" "—and then they ham's on points!" "The director? They shot him, of course. The jury brought in a verdict of justifiable homicide." "Sad about the producer, but he redeemed himself with a dose of cyanide and arsenic." "Redeemed himself. But, my sweet, it wasn't nearly painful enough." "They say the leading man took to the hills and the adapter comes up at Old Bailey next week charged by the author with murder in the first degree."

Epitaph

He told Betty Grable he thought her legs bandy. He didn'ta oughter with the meat axe so handy.

The Free Eaters

COMMANDO Bands of Free Eaters, led by their intrepid Senior Muncher, Lady Swallow of Guzzling-on-the-Nod, their insatiable appetites whetted and sharpened by Korda's "Perfect Strangers" first night, have been carrying out raids on Press receptions.

They are completely fearless and unscrupulous, even going to the extent of disguising themselves as film critics. After all, few normal people would care to be mistaken for such, never mind trying to look like them. Thus they can gain admittance to the free bar.

The critics, grown soft through years of jampering, are completely nonplussed by the dashing tactics of the Free Eaters, and so unused to having to fight for their food and drink that the Free Eaters invariably attain and retain their objective until every pocket of liquor and every crumb of food has been liquidated.

Mystery

WHAT has become of Herr Screencomber, whose body was last seen lying in the gutter outside a well-known Wardour hostelry?

At the time the appearance of the body caused little or no comment, as it was the landlord's invariable custom at closing time to remove it from under the table unto the pavement outside. Although the mystery of the phoney Furore remains insoluble, lawless bands of his Funny Shirts have formed themselves into groups of Beer Wolves, terrorising Wardour's drinking classes by swiping their beer from under their very noses.

Planning a British Production Programme Has Its Problems!

By

F. del GIUDICE

Managing Director of TWO CITIES



TERRIBLE difficulties face the film producer who sits down to-day to draw up a production schedule for the next two years.

The studio position is chaotic. The depreciation and obsolescence in equipment are equally serious.

Furthermore, it is common knowledge that some of the sound stages which are now being returned to us from requisitioning are in a sad state. He would be an optimist, indeed, who would predict that the studio bottleneck will have resolved itself by the middle of next year.

These are the basic difficulties. There are many others. For instance, with space so short the producer must seriously consider whether he is justified in launching out on the making of an ambitious programme which will occupy floor space for an abnormally long time. He must remember that for every week he takes up making one film, is a week less he can spend on another.

OF recent weeks it has been my duty to spend much time preparing the forthcoming schedule of my own company, and it has been suggested that some of the trials and tribulations involved might be of interest to readers of the KINE. I therefore detail some of the anxieties involved in the hope that they may stimulate thought among all students—cordial and otherwise—of the British film industry.

It has always been my argument that a film assumes the nationality and the characteristics of the man who makes it and not the place in which it is made.

It is therefore possible to make an essentially German film in London or Hollywood, just as an American film could be made here.

There are many examples. Exhibitors will recall now, in the early days of British films at Elstree, some essentially German pictures were made by talented teams imported from Germany.

Studio in Italy

I make no secret of the fact that I am at present negotiating for studio space in France, Italy, Czecho-Slovakia and Switzerland. Any or all of these bids may be successful, and if they are it will be for my company to produce British pictures despite the long waiting list for admission to our own studios. The films, made with our own artists and technicians, will be just as characterised by the

British viewpoint as if they were made in the middle of Piccadilly Circus.

Therefore, in preparing a schedule an up-to-date producer must be prepared to visualise units which may be far afield and with which he may have little direct contact for weeks on end.

Now, in this complicated state of affairs, it is quite impossible for a producer to draw up a hard and fast schedule and to say with any accuracy that he will be able to put particular films into production.

The best he can do is to work on a unit system. It is up to him to select his story, to turn his team of scenario men loose on it, to watch it through its various type-script stages, to agree its final shooting script with its director and then wait, with as many details as possible finalised, until such time as it can take the floor.

PRODUCING

in this way it is at present quite impossible for us to develop a star system that will compete with America in box-office values. It is not sufficiently realised, I suggest, that stars are made by accumulative process. They are built up. When a promising young newcomer comes along he or she is teamed with an accepted box-office personality in the first place.

Producing few films under uncertain conditions, this process is out of the question with British films and is not desirable except in certain cases.

Star Building

The only case I know of where star building has achieved definite results in recent history of British pictures is at Shepherd's Bush where my colleague, the Gainsborough company, have succeeded in making nationally successful personalities out of its players. It has been able to do this because at Shepherd's Bush there is a continuity of production, and the players concerned can go on from one film to another.

This would be impossible with the type of film visualised, for instance, by my own particular company, and, therefore, I say that to most units, star building as we know it, is not practical politics in British films to-day. Despite this, we have, of course, helped to build such stars as John Mills by playing him in films like "In Which We Serve," "The Way to the Stars," and so on.

In my opinion, the thing for us to

do is to concentrate on stories of marked individuality, but at the same time, of definite British character.

I am convinced myself that one can sell a story on its merit alone—given the appropriately high standard of acting and production.

IT is, therefore, my own policy to concentrate on stories where there is a pronounced sense of distinction and difference from the normal stories which, as it were, get away from the formula of routine production. It would be reasonable to cite "Henry V." "The Way Ahead," "The Way to the Stars" and "This Happy Breed" as examples of the type of thing I am getting at.

Films of this calibre have proved themselves to be outstanding box-office attractions, not just on their star values but on their whole personality.

In the case of "Henry V." they have inaugurated an era of extended runs for British pictures. In this connection it is my opinion, writing as a producer, that the British film could be enormously helped if the extended run system were adopted in its favour. Writing personally, I could quote dozens of cases where "The Way to the Stars" finished before many of the people who first queued for it ever saw it. That was so much custom lost to the box-office and so much prestige lost to British films.

NOW, in the belief that it may interest other producers concerned with the same problems I give a list of productions which Two Cities will be producing in the next year or so.

First of all I visualise the work of the company as falling into fourteen units.

These start with Laurence Olivier, Carol Reed and Thorold Dickinson. The next unit is a trilogy consisting of Anatole de Grunwald, Terence Rattigan and Anthony Asquith.

Fifth Unit

The fifth unit, which will exist to make one film only, is John and Roy Boulting, who made "Thunder Rock."

Then Peter Ustinov is the sixth unit. He will co-produce with George Brown, who will direct.

The seventh is Eric Ambler with a new director, Roy Baker. Terence Young is the next unit. Then there is Brian Desmond Hurst with producer William Siström.

Jeffrey Dell and Bernard Miles will co-produce a subject. W. P. Lipscomb will have a subject.

A subject will be found for Charles Saunders, Stanley Haynes, who directed "Carnival" will also have a film.

Finally, two bi-lingual films will be made in France. One of them will deal with the civilian resistance movement—"Army of Shadows" by Josef Kessel.

It will be seen that it has not been possible to select the subjects in all cases. This depends so much on conditions when we get nearer studio time.

But Peter Ustinov will co-produce and direct "Top Secret," the story of radar.

Terence Young will produce and

(Continued on page 17)

This Police Superintendent is a Critic of Film Synopses

FOLLOWING the business meeting of the committee of the South and East Lancashire C.E.A. members were the guests of Coun. W. Woolstencroft, the chairman, and E. H. Edwardes, chairman of Leigh Grand Theatre and Hippodrome, Ltd. The party included the Mayor of Bury and representatives of the Lanes Cinema Old Boys' Association.

Ex-Supt. MCHARDY spoke of the manner in which cinemas had eased the work of the police and had assisted in maintaining public order. People had been heard to say there would not be so much crime but for the cinemas. He disagreed. He thought people should go to cinemas, but the pictures put before children should be suitable for them.

If it were possible, he thought educational films should be projected slower to give the public time to assimilate them better.

He had a lot to do with synopses of films intended for exhibition on Christmas Days and Good Fridays. The police were expected to examine the synopses and to pass the films as suitable, but he experienced difficulty because very often there was nothing in the synopses about the picture. They contained plenty of advertising matter about the company, and the actors, but hardly anything to indicate whether it was an appropriate picture to be shown on the days he had mentioned. Sometimes in the four pages of synopsis he found a little corner about the film.

Supt. McHardy said he could not recall ever having had to turn down a picture in Leigh. "I suggest," he added, "that you write about films in a way that will tell the poor bobbies something about the pictures you intend to show."

Mayor and Town Clerk as Guests

E. H. Edwardes, with naive facetiousness, said it gave him pleasure as chairman of the "poverty-stricken" Leigh



Charles Coburn, Joan Leslie, Robert Alda and Alexis Smith lead the strong cast of Warner's latest musical, RHAPSODY IN BLUE, which was Trade shown yesterday (Wednesday)

Hippodrome to welcome the South and East Lanes branch to Leigh. It seemed to him that when most of them were paying E.P.T. this was a golden opportunity to present more educational pictures.

Brief speeches were also made by the Mayor of Leigh, the Town Clerk (A. Jones), Coun. W. Woolstencroft, J.P., R. Scott and J. Brearley.

BALCON'S 'NIGHT' BEAT ALL RECORDS

Mark Ostrer says that the Michael Balcon production "Dead of Night" has broken all records—both British and American—during its first week at the Gaumont, Haymarket.

The film is now in its third week. "Round-the-block" queues are to be seen for every performance and hundreds of people are being turned away daily.

LANCS CRITICS OF C.E.A.'s MANAGERS' SECTION

THE proposed Managers' Section of the C.E.A. came in for some vigorous criticism at the committee meeting of the South and East Lancashire branch of the C.E.A.

Here are typical comments of members.

"We ought not to have anything to do with the Managers' Section." "The C.E.A. ought not to dabble in this matter. If there must be a C.M.A. let us accept it. Sooner or later we shall have to face the trade union issue. The C.E.A. ought not to interfere with matters which are purely managerial and concern the managers personally."

"It looks too much like Dr. Jekyll and Mr. Hyde business."

"What is a manager? There are managers, general managers and circuit supervisors, all of whom are nominees with the right to attend the branch meetings as well as to be members of the Section."

"There is a danger if this goes through you will have sitting at the same table members of two distinct unions, attending in the capacity of nominees and in the capacity of managers. If it comes to a clash, and this is most likely, it might eventually have to be resolved that the C.E.A. is an exhibitors' association and not an association for managers, unless they are serving in the proprietors' interests."

"We are desirous that managers should have an association to formulate their claims and complaints and should be able to meet the Association to discuss their problems."

"If this goes through I think it is likely the circuits will have fewer nominees at branch meetings."

"If managers require a meeting to be called, will the secretary make orders from the South and East Lancashire branch or from the Managers' Section?"

"Let us see how the proposals will work out. If the managers have any complaints, I am sure they can be satisfactorily adjusted."

U.S. Lifts Its Ban on Theatre Building

"Kine." Cable from "Motion Picture Daily," New York

THE United States Government's wartime ban on the new building of theatres and other commercial buildings ends on October 15, although some shortage of materials still exists. Canada will continue the theatre building ban for at least one year in favour of housing.

MORT BLUMENSTOCK, Warner's Eastern advertising manager, succeeds Charles Einfeld, National advertising manager.

HARRY THOMAS, sales manager of P.B.C., is named world-wide distribution chief.

BILL introduced in Congress would provide that the film business and others would be reimbursed from Axis funds for property losses in any foreign country since January, 1937.

U.S. ATTORNEY GENERAL Robert Wright says that the Government's Trust suit to force distributors to dispose of all theatres definitely starts on October 8.

IT IS anticipated that drop of eight billion dollars in the national workers' income in last half of this year will adversely affect box offices throughout the U.S.

At Ashton Borough Magistrates Court last week, Jack Peake was fined £5 for stealing articles valued at £4 15s., the property of Stanley Britland, manager of the Pavilion, Ashton.

A Naval Occasion at Maidenhead

The screening of "The Fighting Lady" at the Plaza, Maidenhead, provided Harry Clark with the opportunity of staging an appropriate presentation in which the Mayor (Ald. L. R. F. O'Shannon) was supported by the local Sea Scouts with their bugles.

The Mayor announced amid cheers that a considerable proportion of the profits from the presentation of the film had been donated towards King George's Fund for the Royal and Naval Navies.

The National Anthem of America and England concluded the proceedings.

Free film shows were provided for the children of Crosby as part of the local V-J celebrations last week. The special cinema entertainments were provided during the morning hours.

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CHAIRMAN ASKED FOR
£50,000 RED CROSS TARGET

Charity Committee May Dissolve: Muddle at Ayr : Poor Attendances Deplored

COLLECTIONS in cinemas provided the Glasgow and West of Scotland section of the C.E.A. with vigorous controversy at its meeting last week, despite the fact that the attendance was poor. Recommendations by the committee appointed to deal with applications for collections, slides, etc., have been ignored and the question whether the committee should be wound up was raised.

JAMES McBRIDE, from the chair, made an appeal to all to do all they could to help the forthcoming collections for the Red Cross and suggested a target for Scotland of £50,000. All money collected in Scotland would be allocated to each district as collected.

Considerable discussion ensued regarding the committee which was recently appointed to deal with applications for showing slides, taking collections, etc., in cinemas. Mr. BENNELL stated that after a recent request for Ayr had been turned down by this committee, he now learned several cinemas in that town had agreed to help. In reply, Sir Alex. King explained his position, as did Mr. Green.

Dictation Resented

H. WINOCOUR asked what was the use of a committee if exhibitors did not accept their decisions; in these circumstances it was serving no useful purpose.

H. J. GREEN said all along he had been against all applications coming before the committee.

The cinema had started from a low social status and gradually, through the years by their ready help in all charitable objects had built up a prestige second to none in the country. This committee could wipe out all goodwill in a few years that they had built up over the last 20 years.

Sir Alex. King said his position was that he could not allow his halls to be dictated to by any committee. He could not bind down any directors who may have personal charities they wished to help.

Mr. BENNELL could not see why Glasgow could not carry this through—it had worked well in Edinburgh. The committee could only deal with applications made for all cinemas in the district; if the Trade was approached as a trade this committee should only deal with it. It did not interfere with the charities of any individual hall.

Mr. McBRIDE, in closing the discussion, thought the committee should meet and decide whether they should carry on or dissolve.

Several applications were then considered by the meeting. Exhibitors in Glasgow were asked to take collections for the Lord Provost's Appeal for the King George Fund for Sailors on September 29, on the motion of Sir A. B. King, seconded by JACK HAMSON. It was agreed too, to help the Fighting French Fund in the centre of city cinemas on October 13 and to show slides in aid of the Church of Scotland Huts and Canteens on their flag day—October 22 to 27.

Lectures for Projectionists

MR. McBRIDE reported that lectures were being arranged for operators and that G.B. had granted use of The Picture House. He appealed to exhibitors to give facilities to their operators to attend the lectures. It was agreed

that this section recommend the executive to propose at the branch meeting that a grant of £10 be made towards the cost of those classes.

Superannuation Scheme

IN reply to a question in superannuation—raised by Mr. MURRAY, the CHAIRMAN said this had been brought before the General Council, who thought the time was inopportune.

A scheme was being formulated by the Benevolent Fund and we would need to wait and see what would happen.

Poor Attendance

JAMES McBRIDE, intimating that the quarterly meeting of the Scottish branch was being held in Edinburgh on September 26, appealed to all in the West to attend. Regarding the poor attendance at that day's meeting, he said "The executive puts in a lot of time and it is not much encouragement to see so few members turning out to the section meeting." He therefore proposed that the next Glasgow section meeting should not be held until November; this was agreed to subject to the proviso that the executive should convene an earlier meeting if necessary.

Section Reports

GIVING the report on executive meetings, the Secretary (Mr. TURNER) said a letter had been sent to the General Secretary regarding re-classification.

There was nothing much to report from the sections. Aberdeen were watching the question of increased assessments—as was Dundee section in the matter of "A" and "U" films. Dumfries—nothing to report.

The Managers' Section

Sir ALEX KING gave a report on the last General Council meeting, and in concluding made an appeal to the Scottish exhibitors to increase their contributions to the Cinema Trade Benevolent Fund Cinema Sunday.

Answering Mr. MURRAY, Sir ALEX said "the matter of the C.M.A. would be dealt with by the General Council, when Mr. Pember replied to their letter asking for further information—he, like many others, wanted to know all they could about both schemes." Mr. McBRIDE said that all branches would have details of the new C.E.A. Managers' Section before them soon for consideration. GEORGE SINGLETON thought it would take all Mr. Fuller's ingenuity to get this scheme working in Scotland.

M.P.s Support Tax Reduction

Regarding billposting charges, it was pointed out in reply to members' questions that nothing could be done in the matter. Exhibitors could please themselves whether they continued posting at the new rates.

Sir ALEX KING said that a very efficient canvass had been made of candidates at the General Election and 35 out of 37 Labour members now in Parliament for Scottish constituencies had pledged their support in reduction of the tax.



For the third successive year Greer Garson has been acclaimed the most popular film actress by British film patrons and awarded the "Picturegoer's" gold cup—our highest film honour for distinguished modern film work. The trophy was presented by the British Consul at Hollywood, General Henry B. Livingston. Louis B. Mayer (to the left of Miss Garson), head of M-G-M studios, was host at the luncheon to celebrate the occasion

COMPLAINT AGAINST NON-C.E.A.
MAN TO BE CONSIDERED

No Building Licences Yet: Tent Shows Close : K.R.S. Assurance

AN early meeting of the Joint Conciliation Board for the Trade in Northern Ireland is to be held to deal with a complaint against a non-member of the C.E.A., and other matters.

The September meeting of the Northern Ireland branch of the C.E.A. decided to ask the N.A.T.K.E. to place their points in writing.

STANLEY BASS raised the question of building licences, and revealed that although the branch had made recommendations to the Government, the early priority recommendations had been turned down. He had been told that there would be no cinema building for five years.

The CHAIRMAN: I understand that licences have been granted in priority No. 1 blitzed cinemas.

Mr. McGHEE: Not at all; they told me to apply again in twelve months.

Mr. McGUIGAN: I think we should ask all members affected if they have applied and what is the result of their applications.

Mr. BASS: We should also ask, through our Secretary, that the branch be kept informed by the Government of the granting of licences.

Mr. BLOOMFIELD: Would it not be best if all our applications were submitted through the branch?

The SECRETARY said he would take the matter up with the Ministry.

Enniskillen Regulations

THE question of the new cinema rules proposed by the Enniskillen Council was raised by FERRIS POWERS, who declared they were ridiculous and harsh. Although the Council had referred them back for a fresh report, they should carefully watch the position.

E. BRYAN said they must act as strongly as they could in their own interests.

The SECRETARY stated that he had been officially informed that when the new re-

port was ready a copy would be forwarded to the branch.

It was decided to wait for the report before taking any further action.

IT was reported that the tent entertainments to which the branch had taken objection to the granting of a licence had closed down.

It was unofficially understood that assurances had been given that no licence would be granted without the cinema trade's views and objections being taken into account.

It was therefore felt that there would be no such entertainments in the future.

K.R.S. Dumps

REPLYING to the branch's letter regarding the possible closing of film despatch offices in Northern Ireland and the hardships it would entail upon exhibitors, Frank Hill, of the K.R.S., wrote:

"Needless to say, all the points mentioned in your letter were very much in the minds of members of the Council when this matter was discussed at the last meeting, and I think you may rest assured that every consideration would be given to the question before any final decision is arrived at."

Charity Screen Time

THE meeting approved of the arrangements made by the chairman and secretary for the showing of slides and films on behalf of the Ulster War Savings Thanksgiving Weeks Campaigns.

Lady Londonderry, Chairman of the Planning Committee of the British Red Cross in Northern Ireland, wrote thanking the members for permitting slides to be used on the screen for a Red Cross exhibition in Belfast. "All the managers we asked," she wrote, "were most kind and willing to help."

Branch Gift to Hospital

IT was decided, on the proposal of J. D. Russell, that the cinema equipment which was loaned to Campbell College Military Hospital, Belfast, now closing down, would be placed at the disposal of the Government Tuberculosis Hospital.

MANAGERS' SECTION IS LIKE
DR. JEKYLL AND MR. HYDE

Don't Waste Time—Discuss E.T. 16-mm. Instead : Start a Film Hire Quiz

THAT the formation of a managers' section of the C.E.A.—a trade union within a trade union—was a development which savoured of a "Dr. Jekyll and Mr. Hyde" business was how one member described the situation at the meeting of the committee of the South and East Lancashire branch, held in the Mayor's parlour, Leigh Town Hall, on Friday. Coun. W. Woolstencroft presided.

THE General Council reference to the Managers' Section led A. PEEL to express the view that much time was wasted in C.E.A. circles in discussing matters which were trivial so far as the exhibitor's livelihood was concerned. There were many more important matters that ought to be receiving attention. Among these were:

Film hire, entertainment tax,
16-mm. films, P.R.S.

No time should be wasted on
the subject of the Managers'
Section.

J. J. McCracken said organised bodies or groups were part of the economic machinery of this country. There was bound to be an organisation of managers, whether the proprietors liked it or not. Recognising this, G.C. took the initiative in giving a start to a body which would function for stated purposes. Managers would have freedom of choice, whether or not they joined the Section, which would be the means to open negotiations or to make representations to the C.E.A.

Position of C.M.A. Members

J. BREARLEY: Will the manager of a C.E.A. theatre automatically become attached to the Section?

The CHAIRMAN: No; membership is optional.

The question was asked: If a manager is a member of the C.M.A., will he be barred from sitting on the C.E.A. branch committee?

The CHAIRMAN: Frankly, I do not know. Another member questioned whether the C.E.A. would have the power to exclude such a manager.

Mention was made of the difficulty which might arise on a wages issue should a member of the Section also be a member of a branch committee, the latter being a party to negotiations. It was putting the manager on both sides of the fence.

J. J. McCracken: A manager can sit at the branch committee during a wages discussion if he has the authority of his employer.

A MEMBER: Will any employer authorise his employee to discuss at a meeting the question of increasing his own wages?

The meeting was reminded that General Council had already approved of the scheme, and the next step lay with the managers.

Next business was then proceeded with.

Matinee Prices Complaint

THE Public Relations Officer of A.B.C. reported that a cinema in the branch area was operating at cheap matinee prices, as follows: The prices on the ground floor in the evening were 10d. and 1s. 6d., but for matinees the whole of the floor was 10d.; in the evening, circle prices were 2s. 3d. and 2s. 9d., but for the matinee any seat in the circle was 1s. 6d. It was understood there was a daily matinee. There were two opposition theatres. It was suggested the branch take up the matter with the exhibitor concerned.

Inquiries made by the secretary

elicited that the matinee prices had been in operation for six years, and the exhibitor was puzzled why the complaint had been made. It was denied that there was a 2s. 9d. seat, either at afternoon or evening performances.

It was decided to reply to complainant, explaining that there had been no departure from the policy regarding admission prices at this theatre since it was first opened.

Bars Difficulty at Oldham

AN Oldham exhibitor wrote that a film renter had notified him that he would be barred by second-run cinemas four miles away on six days' bookings, but would be allowed concurrent run on three days' bookings. Once this bar was created it was liable to grow. He hoped for an amicable settlement of the incident.

There was also a letter from one of the theatres which proposed to institute the bar. He said he had an understanding with the renters that films which he played for six days should not be previously played at Oldham for three days. There was also a qualification on three days' bookings. These conditions had been secured by verbal understanding and had not been put on contracts. As there had been occasional slip-ups on the part of renters' staffs, the renters had been asked for a suitable clause to be inserted on contracts, particularly to cover six-day bookings. The writer suggested that the dispute should be settled through the machinery which the C.E.A. and K.R.S. had taken the trouble to set up.

A. PEEL and J. BREARLEY thought the proper procedure would be to invite the parties to the next meeting of the committee and to hear both points of view.

The SECRETARY stated that if agreement could not be reached in the branch, the case would have to go to London for arbitration.

W. W. LLOYD said he would be most happy to meet Mr. Woolf for a discussion.

It was the suggestion of the meeting that, failing a settlement, the parties be heard at the next branch meeting.

Film Hire

THERE followed a brief discussion on film hire, during which members were reminded of previous branch discussions in favour of a sliding scale, starting at, say, 25 per cent., and also of the Birmingham branch suggestions.

Mr. PEEL remarked this subject was under constant discussion, which did not seem to lead anywhere. If the C.E.A. wanted branch views, headquarters should send out a questionnaire stating the specific points on which they wanted replies. At present they were just floating about in the air and the branches did not know precisely what information was wanted.

Mr. MATHER thought the maximum film hire percentage should not exceed 40. A start must be made somewhere to keep film hire expenditure in check. He understood that in the U.S.A. the maximum was 40 per cent. Why could there not be a similar figure for this country?

Mr. McCracken did not see how the

SOUTH & EAST LANCS

Latest from
Warners



GOD IS MY CO-PILOT (Warner) has Dennis Morgan and Andrea King in the cast. It was Trade shown recently

"SOME OF US CANNOT USE THE NEWS"

figure could be stopped at any point unless there was co-operation and loyalty amongst exhibitors.

Demand for Fair Play

Mr. PEEL said independent exhibitors only asked for fair play by being allowed to book films on the same terms as were allowed to the circuits. He moved that C.E.A. headquarters be asked to draft a questionnaire detailing the points on which they wanted information on film hire questions, this questionnaire to be sent to the branches, the replies when received to be collated.

J. BREARLEY, who seconded, commented that if balance-sheets of cinemas were carefully examined, it would be found that the only item on which a cut could be made was film hire.

Mr. Peel's resolution was carried.

Newsreels

J. BREARLEY referred to the pooled use of newsreel films. When the present arrangement for groups of cinemas to use the same film was made it was understood it would operate until six months after the end of the war. The time had come when the matter ought to be reviewed, as there were some situations where exhibitors were not able to make use of the newsreel owing to it not being available when it was wanted.

J. MATHER promised the matter would be raised in London.

Admire His Cheek

A member reported having been asked by a renter to put back the show date of a certain film owing to the exhibitor who had the prior run in a neighbouring town wanting to extend his date. What did the branch advise? "Admire the renter for his cheek," was the prompt retort from one exhibitor.

The view of the meeting was that if the accommodation was made the booking terms should be the subject of review.

Viveash to Visit Manchester

R. C. O. VIVEASH, of the C.T.B.F., sent a letter stating he would be glad of the opportunity of addressing members of the two branches centred on Manchester.

It was decided to inform Mr. Viveash that it would probably accord with his

convenience better if he could arrange to meet the Trade at the monthly meeting of Cinematarians, where the attendance was likely to be larger.

No Collections

British Sailors' Society asked permission to make collections in cinemas.

Members were reminded of previous discussions, which had crystallised in opposition to such collections.

It was decided to reply to B.S.S. stating the branch was unable to grant the application.

MACDONALD PLANS FOR THE FUTURE

Two properties adjacent to his Plaza, Pershore, have been acquired by V. J. MacDonald for future development.

Properties including café and tobacconists and confectioners in the vicinity of the Picture House, Knowles, have also been acquired for the purpose of extension when building restrictions are eased.

Mac has installed one of the latest Hewitt rectifiers at Pershore and an E.C.C. equipment at Knowles.

Demand for Live Eire Censorship

According to F. Phillips, chairman of the Cashel Urban Council, Eire, the film censorship in Eire needs stirring up.

Giving a paper on the cinema, at a conference of Irish Municipal Associations at Ballina, he was highly critical of American films.

"Cities and towns," he said, "are flooded with low, nauseating Hollywood films which are destructive of the principles of nationhood." He often wondered if there was a live censorship effectively operating.

Plans to instal a cinema in the new Jewish Home of Rest in Glasgow have been announced.

TRADE SHOW
CENTURY HOUSE
Friday, October 5th
at 10.30 a.m. and 2.30 p.m.

// THE HOUSE ON 92nd STREET //

THE HOUSE
THAT HID A
SECRET MORE
TERRIFYING
THAN THE
MIND CAN
CONCEIVE!





JACK H. SKIRBALL

presents

Claudette
COLBERT ★ *Don*
AMECHE

with **RICHARD FORAN**

"Sam Wood's
"GUEST
WIFE"

with Charles Dingle • Grant Mitchell • Wilma Francis
Chester Clute • Irving Bacon • Hal K. Dawson • Edward Fielding
Original Screenplay by **BRUCE MANNING & JOHN KLOSER**
Produced by **JACK H. SKIRBALL** • Directed by **SAM WOOD**

	PROVINCIAL TRADE SHOWS		
LIVERPOOL	- Scala	- Sept. 27	10.45 m.
NEWCASTLE	- Stoll	- Sept. 27	10.30 m.
SHEFFIELD	- Regent	- Sept. 28	10.45 m.

The **BIG** *attractions*
for 1945 are from



SUMMER STORM • DARK WATERS • SINCE YOU WERE
THE FIFTH CHAIR • THE WAY TO THE STARS

H. SKIRBALL

resents

dette

BERT ★

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am Wood's

WEST WIFE

as Dingle • Grant Mitchell • Wilma Francis
e • Irving Bacon • Hal K. Dawson • Edward Fleming
enplay by BRUCE MANNING & JOHN KLOSER
JACK H. SKIRBALL • Directed by SAM WOOD

PROVINCIAL TRADE SHOWS
OL - Scala - Sept. 27 10.45 m.
TLE - Stoll - Sept. 27 10.30 m.
LD - Regent - Sept. 28 10.45 m.



SUMMER STORM • DARK WATERS • SINCE YOU WENT AWAY • GUEST IN THE HOUSE • I'LL BE SEEING YOU
THE FIFTH CHAIR • THE WAY TO THE STARS • TOMORROW—THE WORLD • BLOOD ON THE SUN

IT IS A **FACT** THAT
Everybody's Happy about

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The Critics

**DISTINCTIVE GENERAL ENTERTAINMENT, WITH
CLEAR CUT TITLE PULL.**
CINEMA.
Aug 24, 1945.

**HAS ANY FILM EVER HAD SUCH A READY-MADE
AUDIENCE.**
KINE..
Aug 16, 1945.

FIRST RATE POPULAR ENTERTAINMENT.
DAILY FILM RENTER, Aug 25, 1945.

8 ¹/₂ MARKS

The Exhibitor

BRINLEY EVANS
Managing Director & Booking Manager

TEMPORARY OFFICE
Criterion Theatre, George Street, HULL

5th September 1945.

Carrying
HULL CINEMAS LTD
Cecil Theatre
Central Theatre

HULL PICTURE PLAYBOYS LTD
Langham Theatre
Edlington Theatre
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West Park Theatre

SAVOY (HULL) LTD
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Romica Picture House

CLEVELAND PICTURE HOUSE LTD
Cleveland Picture House

WINTER GARDENS (BRIDLINGTON) LTD
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GOOLE PALLADIUM LTD
Goole Palace

NORTHERN COMBINE LTD
National Theatre

POHONY CINEMAS LTD
Pohony Theatre

WALTONPRAIRIE CINEMAS LTD
Pulse Theatre, Hedon

Waters, International Film Renters, Ltd.,
167, Aldour Street,
LONDON, W.1.

Dear Sirs,

I am delighted to inform you that
TOM BROWN'S SCHOOLBOYS played to marvellous
business at the Dorchester Theatre last week
taking nearly double the money it did when I
played it some time ago.

The local press in their report stated
that it was a very welcome revival and I can
assure you that all our patrons enjoyed the
film immensely.

I have no doubt at all that the rest
of my bookings will have the same result and
I am sure it will meet with the success it
deserves.

Yours faithfully,

Brinley Evans

Managing Director.

**A Booking you
CANNOT
AFFORD
TO MISS**

Featuring

**CEDRIC HARDWICKE
FREDDIE BARTHOLOMEW
JIMMY LYDON**

From the Famous Novel
by **THOMAS HUGHES**

Directed by
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The Public

**MILLIONS READ THE BOOK MILLIONS
WANT TO SEE THE FILM**

INTERNATIONAL FILM RENTERS LTD.

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Television : "Not Yet," say U.S. Experts

FILM PEOPLE ARE
READY TO "GO"

"KINE." Staff Reporter

TWO factors are holding up the immediate post-war development of television, according to well-informed U.S. technical experts. A large size screen for cinema use has not yet been perfected, and, secondly, there is insufficient transmission coverage to ensure revenue from advertisers. Geographical conditions have obstructed any increase in the range at which one television station can operate, the very short picture waves being baulked by mountainous formations.

A few years before the war, when television was in its primary stages of development, the KINE. technical editor, James Benson, suggested that one solution to this problem would be to relay television programmes from an anchored balloon.

This idea has now been taken up in the U.S. by Westinghouse Electric and the Glenn L. Martin company. It has been suggested that airplanes should circle in the stratosphere, relaying television broadcasts from a station immediately below.

Technicians have estimated in a hypothetical case that such a method would cover a reception area ten times larger than a ground station would be able to cover.

Paramount Ahead

Paramount, which has interests in the Du Mont Laboratories, believes it is in a position to have full screen television as quickly as anyone else.

Paul Raibourn, Paramount television chief, says that no current large-screen television method is sufficiently economical to justify its use, except in some of the key cinemas.

Paramount further has stock holdings in the U.S. company, Scopony.

RKO Television, a branch of RKO-Radio, has programme material already for television production.

Ralph B. Austrian, head of the subsidiary company, says that these shows will be sold to television advertisers. There are 25 properties that are ready. RKO-Radio is also concentrating on motion picture production for television use.

NO executives assume that as soon as RCA develops a full-screen television system, the equipment will be made available to RKO theatres.

Meanwhile, Warner Bros., 20th Fox and Loew's Inc. all have heavy investments in television experiments.

Plans Incomplete

The equipment manufacture side of the radio industry, U.S. factories—and radio broadcast networks—were not able to complete their plans before the end of the war. There is only limited transmission facilities in the States,



Tyrone Power and Rita Hayworth are co-stars in 20th-Fox's next release, BLOOD AND SAND

equipment available being limited to nine stations.

In this country the KINE. understands that there is no immediate prospect of Alexandra Palace resuming its transmissions.

B.B.C. Problems

The B.B.C. will be faced with two problems: technical and financial.

It is also reported that J. Baird has further improved his system of large-screen television. The B.B.C. will have to decide whether it will adopt Baird's system or some other system.

Whatever system the B.B.C. does adopt for transmission will have a strong influence on other television activities in the country—particularly as applied to the film business.

The B.B.C. will also have to consider the cost of running a full-time television service.

TECHNICAL NOTE.—The Westinghouse plan to televise from a 'plane would cost 1,000 dollars per hour per 'plane, an expense contrasted with the 13,000 dollars estimate for the hourly operation of a sufficient number of ground stations to cover the same area. Fourteen 'planes could cover 78 per cent. of America's population, each 'plane spraying the programme over a diameter of about 420 miles.

Specifications of two new large-screen television methods appear on the Observation Window page of this issue of the "Kine."

K.R.S. FORESEES EARLY OBLIGATION TO PROVIDE 16-mm. PRINTS

A PROPHECY that within a comparatively short space of time, whether renters liked the prospect or not, they would find themselves faced with the need to supply copies of films on 16-mm. stock for screening in village halls was made at the K.R.S. Council meeting last week by a member.

"We cannot prevent this going forward," he said.

The matter arose upon the question of supplying films either on a charity basis of 25 per cent. to the C.T.B.F. or on a direct rental basis to the Bournville Works Hall.

Some members, feeling that the hall in question was situated in too

K.R.S. COUNCIL MEETING

RENTERS HAVE SUPPLEMENTARY RAW STOCK ALLOCATION

1944 Consumption Level Regained

A SUPPLEMENTARY allocation of raw stock has been made by the Board of Trade to renters for the July to September quarter bringing the amount up to the level of that used for the corresponding period of 1944. The increase will also operate for subsequent months and renters may anticipate later supplies using them during the current month.

When this was reported at last Thursday's meeting of the Council of the K.R.S., the point was raised on behalf of one company that any renter who was economical in using film stock during the 1944 period would be penalised as compared with the less economical user. It was agreed to point out this side of the question to the Board of Trade.

NAVAL SHOWS IN PORT

THE question whether ships of the Royal Navy should be given permission to screen films supplied through the Royal Naval Film Corporation while the ships were in port was debated at some length by the K.R.S. on a letter from Commander Jarratt asking that in certain circumstances this might be allowed.

Eventually, the decision was that the original agreement entered into in 1939 under which ships should not screen films while in port should be adhered to.

Definition Wanted

During the debate the question was raised regarding what constituted a ship in port.

It was generally felt that where a ship was in a position which enabled her men to go ashore for leave or recreation this constituted in port.

In places like Malta, where shore cinemas were largely dependent upon sailor patrons, the permission to screen films—possibly before the cinema had a chance of showing them—would act prejudicially against the commercial cinemas' interest.

To a large extent, the urgency of war conditions had lessened, and

the original arrangement would cover the present situation.

An application for a supply of films to a Royal Navy demob. centre was sympathetically received if this supply could be made without disturbing the present system under which supplies are made.

Diplomatic Shows

The question of jurisdiction come up when an undecided problem submitted to the Council by the Services' Committee. This concerned the supply of a film to the British Embassy in Paris. Members felt that such applications should be made to the companies operating in the territory concerned. Such companies could ensure the safe return of any copies so lent.

TWO-DAY BOOKING DILEMMA

A RULE prohibiting two-day bookings of films except by special permission of the K.R.S. was discussed at the meeting of the Society last week.

Circumstances arise in certain areas where a film will stand up to a four-day booking. This leaves two days to be filled by another programme which renters may not, under the K.R.S. rule, undertake. The problem of the revision of the rule therefore arose.

A Problem

Solutions were proposed whereby the firm supplying the four-day film should also supply the two-day film, but the point was raised that the renter might not have a film which he was ready to rent for two days; on the other hand, the exhibitor might not wish to take another film from the same renter. Eventually, it was left for the matter to be brought up again at a future meeting.

The decision reached at an earlier meeting to call in stand-by programmes came up again. Correspondence with the C.E.A. had elicited the fact that there were certain situations where stand-by programmes were needed, and the special circumstances of such situations were recognised.

B.F.I. Prints

Among lesser matters discussed were supply of additional prints to the British Film Institute which were thought not to be possible; an offer of certain "health" films for entertainment (this was left to individual renters); and the Board of Trade proposed census of distribution.

A proposal by the Film Industry Publicity Circle that a committee be formed to supervise relations of the Industry with the Press, B.B.C., and Parliament was discussed and left for further consideration.

"CO-OPERATIVE BOOKING—A
BAD THING FOR THOSE LEFT OUT"

NORTHERN

Exhibitors' Dream
Comes True

Reservations Over Co-Op. Booking System : 16-mm. Is a Menace : Censorship Problems

RESERVATIONS regarding co-operative booking were made when Northern branch members, at their September meeting, decided to support the Birmingham plan for effecting reductions of film hire rates. A tribute was paid to Henry Simpson's report on the "A" certificate. The menace of 16-mm. shows was also discussed. The chairman, R. E. Eadie, presided.

E. J. HINGE was, perhaps, principally responsible for the reservation on co-operative booking. He advised members carefully to consider its implications.

"Let me admit at once," he said, "that it would be a good thing for my office; but I do not stand here or speak as an individual. Co-operative booking might be an excellent thing for those in it; but it would prove a very bad thing indeed for those left out of it."

W. STANLEY GIBSON (Middlesbrough) could see no danger in co-operative hire. He favoured "the closest possible co-operation between exhibitors in any given area."

F. W. MORRISON explained that, as he understood it, the Birmingham plan did not envisage big co-operative buying; but co-operative buying between small groups of neighbours.

WILLIAM CARR was concerned lest, by supporting this plan, they found themselves committed to the advocacy of a system which would cut across old methods of hiring films which exhibitors had found to be generally satisfactory, and the termination of which they would resent.

FRED JORDAN saw no such danger in the Birmingham plan. It covered, in more specific terms, all that was implied by their own directive to delegates: "Nothing over 40 per cent. for first runs, and reductions for subsequent runs."

TOM SCOTT (Hexham) continued to feel that exhibitors would be assisted in bringing down film-hire rates by advising them bluntly the maximum they should agree to pay for any film. He had in mind appended lines in the Film Report such as: "Not worth more than 25 per cent." "Worth the limit." He admitted retaining his affection for sliding scales.

Mr. HINGE agreed that possibly sliding scales were better than "ceilings." "If you put on a ceiling price," he said, "everything goes up to the ceiling."

"16-mm. Shows Should be Controlled"

ON the perturbing matter of 16-mm. entertainment films, HINGE said that he had talked with Arthur Rank on the subject and, as always had been met very fairly.

"We must face the fact, however," he said, "that the 16-mm. film is a tremendous menace to us. It is not sufficient just to dislike it. You cannot prevent it; but it should be possible to control it."

"We shall, at least, seek consistently to ensure that halls and clubs and the like, in which 16-mm. films are to be shown, shall be subject to the same

measures of licensing as we have—I was going to say 'enjoyed,' but I mean the same as we suffer."

The CHAIRMAN felt that they should consider tackling this menace on American lines, that is by a rigid system of classifying 16-mm. films and so controlling the subject matter in a measure.

ARTHUR RIFKIN (A.B.C.) said that he would give them an example to illustrate the urgency of the need for protection against 16-mm. competition.

He instanced a Methodist church in Darlington which had an evangelical week, with a service every night. On each night it gave a free film show with 16-mm. apparatus. Four of the shows made use of films which were sheer entertainment, opening with "Mr. Deeds Goes to Town."

"Obviously, we need to take action without delay."

Northern C.T.B.F. Drive

R. C. SIDNEY WILMOT, manager of the Odéon, Newcastle, was thanked for a donation of £56 to the C.T.B.F., half the sum dropped into a box provided at the exhibition of "Henry V" costumes which Mr. Wilmot had arranged to publicise the showing of that film in the city. Lady Allendale's Fund for the families of sailors, soldiers and airmen also received £56.

It was explained that there was no importuning of visitors to the exhibition—no tin-rattling, that is—and that, since 50 per cent. contributed nothing, and many of the others only small sums, the exhibition must have attracted a good many thousands of people.

It was said that for once in a while, at least, a good and novel "build-up" paid dividends.

The SECRETARY reported that Newcastle contributions to the Benevolent Fund last year totalled £1,772 18s. 5d., irrespective of Cinema Day. This year's "Cinema Sunday" shows would be, as usual, on the last Sunday in October and November.

F. W. MORRISON, making an eloquent appeal to all exhibitors to join in the effort, said that, last year, the total raised was £21,000.

"The Benevolent Fund is basing its plans on the assumption that this regular income—so much better than the sporadic efforts of old—will continue. In my view," he added, "the sum can be increased to £30,000, and I shall be glad to lend my persuasions to bring into the scheme those who are standing out."

Unwanted Statistics

IN reference to the proposed "Census of Distribution," Mr. HINGE said that it was obviously not aimed at them.

Later, the Chairman (E. R. EADIE) suggested that the B. of T. could get all the statistics they were likely to need from the Film Monopoly Report. Personally, he felt that the fewer statistics they provided, the less ammunition they would provide for use against the industry.

"Some exhibitors make a hobby horse



They're not queuing for cigarettes—but to see Paramount's DUFFY'S TAVERN at the Carlton, Haymarket

CO-OPERATIVE CIRCUIT FORMED IN CANADA

THE theatre field in Canada has been added to the growing list of industries which have co-operative organisation. The Allied-Co-operative Theatres, with headquarters in Toronto, joins the co-operative movement already well established in other industries.

Under Federal statutes, a recognised co-operative body is not required to pay a corporation income tax when year-end profit is shared among its members, and there are other advantages in the form of collective operation which result in economies.

In a statement President Ben Freedman, of Long Branch, Ont., a leader among independent exhibitors, said the move would afford "the opportunity we have never had before as individuals to formulate policy in respect to labour, legislation, conciliation, public education and general communal welfare." He emphasised, too, that the movement was intended to apply not only to individual theatre owners but would be effective

in its relationship with all branches of the film industry. Theatre owners allied with theatre circuits would not be eligible for membership in the co-operative, however, and the organisation was starting off with upwards of 30 theatres in Ontario.

The purpose of the theatre co-operative was outlined briefly as "meeting the need of each theatre and respecting its peculiar position in a particular zone and supporting the needs of brother independent exhibitors."

Maidment for the States

GEORGE J. MAIDMENT, general manager of London Films Export Limited, who are the representatives here of Edward Small Productions, Ltd., leaves this week for the States on the general business of his company and to confer with Harry Kosiner, Small's foreign manager. He is sailing on the *Queen Mary*.

of statistics," commented E. J. H. drily; "but my attitude to that horse parallels that of the negro recruit who declined to join a mounted outfit. He said: 'When I have to dodge anything I don't want to be hampered by no horse.'"

Catering Wages Discussion

DEALING with catering wages, Mr. HINGE invited members who were dissatisfied with the N.A.T.K.E. agreement to meet him for a discussion of their particular objections. "Sundry Manchester exhibitors were dissatisfied with it," he said. "I met them; they put their case fairly to me, and now, as a member of the Wages Board, I have something concrete on my brief."

Meeting with the Censor

PAYING tribute to Harry Simpson for his explicit statement in G.C. on the disturbing tendency to grant "A" certificates only for films in which the most scrupulous of exhibitors could see nothing likely to injure the morals of the most impressionable child, Mr. HINGE intimated that they were to meet the censors on this matter.

Mr. JORDAN was pleased to hear it.

The number of children who found convenient parents to take them to see "A" films were becoming a source of anxiety. "Most unfairly," he said, "we not the adults who lend children their countenance until past ticket time, are liable to prosecution."

Newsreel Repentant

MENTIONING that the newsreel people had been acquainted with the complaints made by parents in reference to the introduction of political speeches into the reel during the General Election.

Said HINGE: "It was, of course, a good and enterprising move on their part; but many people will not like it and I think the newsreel people will invite our opinions before they do anything of the kind again."

For the second time this year, Edgar, Midland manager for I. is laid aside by a serious illness. Numerous Midland friends will send the week-end bulletins from the ham nursing home that "Leo" definitely on the way towards recovery. In his absence the Birmingham under the expert guidance of Carr.

Story of the "Atom"

MANCHESTER



Signe Hasso is featured with Lloyd Nolan and William Eythe in *THE HOUSE ON 92nd STREET* (20th Fox).—the first film about the atomic bomb discovery. Trade show is set for Friday, October 5

LOCAL DEMANDS ARE BECOMING UNREASONABLE

Certificates for Ceiling Safety

THE growing tendency of local authorities to impose onerous conditions as regards certificates and inspections of plant and premises was discussed at the last meeting of the Manchester and Salford Branch.

The SECRETARY intimated that he had received a letter from a member complaining of conditions imposed on two cinemas in areas which really were outside the branch jurisdiction. The subject matter of the complaints was receiving the attention of the Legal, Finance and Parliamentary Committee.

From other quarters he learned that the Council of another Lancashire town decided to ask the local kinema proprietors to provide an architect's certificate declaring the auditorium to be in a fit state for the public. Evidently, the local borough surveyor refused to accept the responsibility for inspection and certification.

According to Mr. Robinson's information, a prominent kinema architect was brought into the consultation and he refused to comply with the request. Since then, he understood a compromise had been hammered out, but it had not the sanction of the local C.E.A. This incident revealed a tendency which might spread throughout the country. Hence the interest of the C.E.A.

"Affidavit" of Safety

The meeting was told of another Lancashire town where the local Watch Committee asked for the safety of ceilings to be certified. In other areas the local authority undertook the inspections.

"The danger is that these demands made upon exhibitors are passing from the reasonable to the somewhat unreasonable stage," said the SECRETARY.

First there were calls for the inspection of electrical equipment, now they embraced the fabric of the theatres. It made one wonder where they would finish. In the big cities the authorities were dealing with the large and comparatively modern cinemas, but in the small towns where there were no large and modern cinemas, it looked as if the local authorities were putting the onus on the kinema proprietor of presenting what was in a sense, an affidavit that the theatre was safe for the public.

Must Face It

A. SNAPE contended it was better that exhibitors should have to face up to this situation now, rather than later, when they might be in a less favourable position.

"Do Corporations insist upon certificates being furnished in respect of public halls which they themselves control?" This question was asked by a member who urged vigilance and if necessary, putting up a fight against further obligations being imposed on exhibitors.

Facts Wanted

When it was suggested that the General Secretary be asked to write to the responsible Ministry with a view to the position as to the onus of responsibility being made clear to all local authorities, the SECRETARY explained that a G.C. committee already had the situation under review.

Although it was assumed there was nothing in existing regulations making it obligatory on exhibitors to supply certificates, the SECRETARY pointed out that a licensing authority could make it a condition of licence.

It was decided to forward to C.E.A. headquarters certain facts "for urgent consideration."

A. SNAPE thought this question of onerous conditions should be brought to the notice of members at the quarterly meeting to be held on October 24 that they be invited to report cases which deserved attention.

Invited to Next Meeting

IT having been learned that R. C. O. Viveash, of C.T.B.F., was desirous of meeting the members of the principal C.E.A. branches, it was decided to invite him to attend the quarterly general meeting to be held on October 24. G. H. Scarborough (National President, C.E.A.) and W. R. Fuller will also be invited to this meeting.

SUPERCILIOUS TONE IN
CRITICISM IS NOT POPULAR

How They Should Criticise: Managers Will Be Apathetic: More "U's", Please

RADIO and Press film critics who adopt a supercilious attitude towards their subject and endeavour to appear "clever" came under fire at the meeting of the committee of the Manchester and Salford branch, at which T. S. Dawson presided.

In the report of the General Council T. S. Dawson made reference to radio criticism.

Dealing with film criticism in the abstract Mr. Dawson said the critic did not comment on films from the box-office angle. It was not their job to do so. In his opinion, the critic who sometimes introduced witty, or in the view of some people, irrelevant remarks, simply indulged in a form of personal self-expression. It would not be a good thing to tie down critics to much. A critic was perfectly entitled to make fair comment on matters of public interest. The writer of the radio criticism, to which exception had been taken, was not a box-office critic.

H. NEWBOULD: The criticism has done no harm. We ran the film at one theatre for three weeks.

W. A. HOCKMAN questioned if it would ever be possible to reach agreement on what was the critics' function, from the public point of view. It might be said the critic would like to indicate the types of films which the public wanted to see, but owing to the different types of audiences in the various towns throughout the country, films that were box-office successes in some situations failed to appeal in others.

The only way to please the film industry, it seemed, would be to refrain from criticising and discuss only the generalities of a film. Whether that state would ever be reached he did not know, but it was likely there would be controversies "every so often." What he did not like were those criticisms in which a supercilious tone was introduced.

THE CHAIRMAN: Most of us would rather read an adverse criticism of a film of national standing than a commonplace laudatory write-up in the local newspaper.

T. E. ROBINSON: Some critics appear more concerned about advertising themselves as being very witty and clever than to discuss the character of the film. "They have all 'slated' us and what is the result?" commented one exhibitor.

"And they praised 'Henry V.'"

added another—a remark which was received with amusement.

Managers' Section Snags

THE intention to set up a managers' section was described as a "very important development," but only time would show whether it would work satisfactorily.

It was pointed out that obviously considerable onus would be placed on the shoulders of the branch secretary, who it was proposed should initiate the branch section when he was approached by a committee of managers and place a room for a meeting and his own services at their disposal.

There were many snags to be surmounted, it was stated, and one which was certain to arise would be whether the secretary's first loyalties would be to the branch or to the organisation of

managers set up within the C.E.A., when itself was a registered trade union.

W. MULLER: Will the secretary under take these duties, paid or unpaid?

THE CHAIRMAN: You have heard the report which states that the secretary will do these things.

Non-Nominee Managers

A comment was made that the attitude of managers was likely to be "largely apathetic." Would managers who were not nominees be entitled to membership of the section?

THE CHAIRMAN said that question would have to stand over to the next G.C. meeting as it was believed the constitution would have to be amended to admit non-nominee managers. In the meantime, they could attend a meeting and speak, but not vote.

THE SECRETARY said he could imagine some Lancashire managers asking what earthly use could the General Secretary of the section be to them, when he was also the secretary of the employers' trade union.

Discussion on this subject ended when one member remarked: "I think we can defer a decision because there is a feeling the section will die a natural death."

"U" Films Action Approved

COEN. SIMPSON'S notice of motion on the shortage of "U" films evoked favourable branch comment.

THE CHAIRMAN said the shortage of such films had created a very serious problem in many towns where importance was attached to the "A" or "U" certificate. Exhibitors had asked why they could not have more "U" films. They did not realise that there just weren't any.

A. SNAPE said Simpson's was a very constructive proposal.

Branch Solicitor?

THE SECRETARY told Mr. Hockman that it had been decided to consult the other Lancashire branches on the appointment of an hon. solicitor to the branch.

North-Western branch was satisfied with its local arrangements; West Lancashire favoured the Manchester proposal; South and East Lancashire was indifferent.

Stand-by Programme

THE SECRETARY asked the committee to let him know of any cases of theatres which, because of their situation, found stand-by programmes essential.

THE CHAIRMAN said there was a time when renters were anxious to decentralise their film stocks and this was helpful to them. Now, it appeared, they wished to reverse the position.

Hotel Problems of Delegates

STATING that he attended General Council "in solitary splendour" as the representative of that important branch, Mr. Dawson referred to the shortage of accommodation. This led A. SNAPE to suggest that a protest be made against meetings being held in London, when delegates, unable to obtain hotel accommodation, could not attend.

Could not the C.E.A. make some arrangement for the delegates for hotels and catering? he asked.

H. ARBUTT: Such as a permanent reservation at the time of G.E.A. meetings?

No resolution was moved.

GENERAL COUNCIL SHOULD NOT
FIX COUNTRY-WIDE COLLECTONS

Scots Demand Charity Autonomy: Licence Conditions : U.S. Film Payments Serious

EDINBURGH Section last week discussed the fixing of national collections by the General Council without first consulting branches, and was unanimous that national collections should not be fixed without such consultation. A. S. Albin presided.

LOUIS DICKSON, reporting on the last meeting of the General Council, said the question of national collections had been brought up on a motion by Mr. Dunbar on behalf of the Scottish branch. It was in the form of a recommendation that in future national collections should not be fixed by the General Council before branches were consulted.

Dickson said some thought things should remain as they were, but there was a solid block of opinion in the General Council in favour of the proposal, and he was to bring the matter up again at the next meeting.

"London is Wrong"

THE CHAIRMAN said it was only right that they should have power to arrange their own national collections, and it was all wrong for London to fix up collections for the whole country. The collections should be fixed by the Applications Committee, and he was glad to note that more branches were adopting Edinburgh's ideas in this matter.

J. S. DUNBAR said they should have forced a decision that day. Dickson agreed, and said they would have carried it.

R. M'LAUGHLIN said when the matter was discussed in Glasgow the feeling seemed to be that if they lost they should go with the majority. That was not his feeling.

J. S. DUNBAR: "If we appoint an executive body it is only right that they should fall in with the majority vote."

R. M'LAUGHLIN thought that if they gave notice that they were not going to agree to any collection then the General Council had no right to agree to it. He drew attention to the fact that the General Council was there to guide them in running their business, but he had yet to learn that taking up collections was part of its business.

It was agreed to leave the matter with the General Council, Dickson again expressing confidence that they would carry their point.

Undesirable Licence Conditions

A LETTER was read from Mr. Turner, the Scottish branch secretary, stating that it had come to their notice that some conditions were being attached to licences which, in the opinion of counsel were *ultra vires*, and asking that members should examine their licences and report any conditions which had been endorsed considered to be *ultra vires*, in order that steps might be taken to have them rectified.

J. S. DUNBAR moved that a small com-

mittee be appointed to examine Edinburgh licences, and compare them with pre-war licences.

There was some discussion whether the licences of members in the section outside the city should be included, and it was agreed to deal with Edinburgh licences only.

The Chairman, R. M'Laughlin, Bailie J. R. Poole and Louis Dickson were appointed to the committee.

Cinema Sunday Arrangements

R. M'LAUGHLIN reported that Cinema Sunday for this year was to be inaugurated at the Playhouse the following Sunday night by Lord Provost John I. Falconer and Miss Falconer, the Lady Provost. It was stated that 35 houses were taking part in the effort, and only two halls had declined to open—the Blue Halls and the Carlton.

There will be six Sundays, when six or seven houses spread over the city will be open each Sunday.

W. M. CAMERON asked if this was to be the last of the Cinema Sundays, seeing the war was over. A lot of people, he said, disapproved of Sunday opening for any charity.

The CHAIRMAN said that charity was the touchstone of all the virtues; its birthplace was in Heaven.

R. M'LAUGHLIN said one of the objects of their Cinema Sunday was to endow beds in Edinburgh Royal Infirmary, Leith Hospital, and the Princess Margaret Rose Hospital for Crippled Children, and they wanted to complete that effort. Although started in war-time, the larger part of the charities they assisted were not war charities.

LOUIS DICKSON thought they should aim at one Cinema Sunday effort in the year.

For Disabled Men from the Forces

THE CHAIRMAN again raised a proposal, made at the last meeting before the summer vacation, that they should do something for the Scottish Veterans' Garden City Association, which provided cottages for war-damaged soldiers. The matter had been remitted then to the Cinema Sunday Committee to make inquiries.

R. M'LAUGHLIN said they could not get the films as Edinburgh had too many for special Sunday shows.

W. M. CAMERON said he did not feel inclined to have a special Cinema Sunday for this association, and suggested that they should make a donation to them from their Cinema Sunday proceeds.

The CHAIRMAN said he would have liked to provide a couple of houses from the Edinburgh section. Aberdeen, Dundee and everybody else, he was sure, would be doing it.

It was agreed that the matter be dealt with by the Applications Committee.

Garrison Theatres

WALTER MAGUIRE asked if they were still to continue their Garrison Theatres for the troops.

R. M'LAUGHLIN said they had been asked by the Service authorities to carry them on for another six months at least, and if there was any sign of falling off they would reconsider the matter. So far there was no such sign.

Mr. MAGUIRE asked if it was their busi-



Patricia Burke and David Farrar are the stars of *TROJAN BROTHERS* the new British National picture for Anglo-American release

SCOTS UNLIKELY TO ADOPT

"NO SMOKING"

ness to meet this demand now that the war was over? Their staffs had been overworked, and their halls had been overworked. Were they anxious to carry on? Frankly, he wasn't.

R. M'LAUGHLIN said he had no complaints from his staff on the question of Garrison Theatres so long as they kept them strictly to the Services, but they were not prepared to work for civilians. After all, it was only one Sunday in four.

The Red Cross Collection

THE CHAIRMAN intimated a communication stating that the Red Cross collection would be taken in the week commencing October 22.

BAILIE POOLE: "We should pass a resolution stopping these collections altogether. Frankly, I do not want any more people about my house."

Mr. CAMERON said he thought it had been agreed to have only one Cinema Sunday in the year.

The CHAIRMAN: "This is London trying to arrange a national collection for us again."

R. M'LAUGHLIN said they had agreed to have collections these last three years for the Red Cross Prisoners of War Fund, but that fund was closed last June, when they had more money than they required, even had the war with Japan gone on for another two years. London had now decided to have a collection for the Red Cross general fund to be allocated to a sanatorium for tuberculosis for Servicemen in the north of Scotland.

LOUIS DICKSON pointed out that all the collections for this fund had been taken throughout the country with the exception of Scotland. They should confine the collection to one week. This would be their last collection for the Red Cross.

Film Hire Rates

R. M'LAUGHLIN drew attention to the very serious situation which was likely to arise over the payment of money to America. Unless it was agreed to allocate a maximum sum to each film which they were showing two or three big productions would swallow up the total amount we were allowed to pay for American films. We would not be allowed to ship £22,000,000 to America next year for films.

LOUIS DICKSON said the question of film hire was before the General Pur-

Continued at foot of next column

THE adoption of the new Citizens' Theatre in Glasgow of a "no smoking" rule is being watched by local exhibitors, according to a Scots correspondent.

Managers I have consulted, he says, are far from anxious to put this matter to the test, although I have found them quite determined on other points such as refusing admission to mothers with very young children.

One manager suggested that they might make a request by slide, inviting patrons to limit or stop smoking, but few will attempt the hard and fast rule applied at the Princess's. In past seasons at the Athenæum, the rule led to no decrease in attendances, it is pointed out.

There is also from the management's viewpoint the reduced fire risk and the knowledge that many patrons, ladies especially, dislike taking amusement in smoke-laden atmosphere.

Glasgow Manager Attacked

H. Bell, manager of the State, King's Park, Glasgow, was attacked by three youths while making the night's drawings to a bank safe deposit.

The youths injured the manager and grabbed the three money bags, but were immediately pursued by policemen on patrol, dropping the bags in their haste. They made good their escape.

poses Committee every month and was still being discussed, but the method of combatting the rates was not yet arrived at.

R. M'LAUGHLIN: "The particular method has been arrived at in them."

fact that we cannot afford to pay them. Mr. CAMERON suggested that we not do per cent. all the time they come.

what they should for their employment. LOUIS DICKSON said the General Council was trying to collect all the suggestions received on this question and go forward with something high.

A.B.P.C. AGAIN INCREASES ITS TRADING PROFITS ON THE YEAR

20 PER CENT. INCREASED DIVIDEND

By Our City Editor

CONSIDERABLE credit is due to the board of Associated British Picture Corporation in having still further increased its profits and financial strength in the year to March 31 last, which covered a full period of enemy air activity.

The group trading profit is up £33,699 to £2,135,890, after deducting E.P.T. and deferred repairs.

Depreciation and amortisation absorb more this time, also the provision for income tax.

Despite this the parent company's net profit is left somewhat higher, and the increased dividend of 20 per cent. (compared with 17½ per cent.) is covered by earnings of just over 33 per cent.

Furthermore, the consolidated balance sheet discloses that free reserves, including undistributed profits, amounted to £2,182,277, a figure which exceeds the issued ordinary stock.

Current Liabilities

The liquid position of the combined undertaking is possibly the least satisfactory feature as current liabilities and provisions stand at £5,067,696, against current assets of £3,217,418.

The actual net profit applicable to the Corporation amounts to £494,463, against £490,501, after providing £351,555, against £325,653 for depreciation and amortisation, and £803,057, compared with £786,818 for income tax.

Net Profit Up

Subsidiaries, and sub-subsidiaries retain £93,281, against £101,112, leaving the parent company's real net profit at £401,182, against £389,389.

War damage insurance calls for £10,000, compared with £12,500. Another £100,000 is placed to reserve, and after payment of the preference dividend—£60,000—and the 20 per cent. ordinary dividend (£200,000) the carry-forward is increased from £134,528 to £165,710.

In the consolidated balance sheet, mortgages, debentures and secured debts are still over £9,500,000 compared with an issued capital in ordinary and preference of just under £4,000,000. It is apparent that the board has this item in mind, as it has been reduced from just over £10,000,000 during the past year.

No annual statement is included with the report this time, and this fact, combined with the recent board changes, should secure a well attended meeting at Grosvenor House, W.1, to-day at 12 noon.

Shipley Companies

C. Cawthorne and A. S. Hyde are directors of C. and H. Cinemas and P.H. Entertainments, both of Shipley. C. and H. Cinemas has a capital of £25,000 in 10,000 non-cum. preference and 15,000 ordinary shares of £1, while the P.H. capital is £14,000 in 5,000 non-cum. pref. and 9,000 ordinary £1 shares.

Odeon Dividend Helps a Rise in Market

BY OUR CITY EDITOR

RECENT increased dividends of A.B.P.C. and Odeon brought in more buyers of kinema shares, and prices generally were better.

A.B.P.C. ordinary rose 3d. to 21s., and the 6 per cent. pref. 9d. to 28s. 6d. Odeons, however, declined to 38s. 9d. on the reduced profits. Gaumont-British were about steady. The results are due in November.

Other bright features included P.C.T. 7½ per cent. "B" pref., which jumped 1s. 9d. to 31s. 3d. P.C.T. Construction attracted a little support, and rose 3d. to 27s. 6d. on their yield prospects. P.C.T. 10 per cent. pref. were 3d. better at 37s. 9d.

British and Dominions Films gained 7½d. at 22s. 1½d.; British Lion 7½ per cent. pref. 3d. at 12s. 9d. Cinema Television 7½d. at 4s.; and Twentieth Century pref. 3d. at 7s. 6d., the latter on the Treasury consent to the raising of £95,400 for the purpose of extending the company's operations.

SHARE MARKET

	This Week	Move-
African Theatres Ord.	77/-	—
Assoc. Brit. Pic. Corp. 5/- Ord.	21/-	+ -/3
" 6% Pref.	28/6	+ -/9
" 4½% Debs.	£107	-10/-
A.P.P.H. Ord.	26/6	+ -/3
Brit. & Dom. Films (12/-)	22/1½	+ -/7½
Brit. Lion 7½% Pref. 10/-	12/9	+ -/3
Capital Prov. News, 5/-	5/4½	—
Cine. Television "B" Ord.	4/-	+ -/7½
Dufay-Chromex 5/- Ord.	4/-	+ -/1½
Gaumont British Ord.	10/-	—
" "A" Ord. (5/-)	19/3	- -/1½
" 5½% 1st Pref.	23/9	+ -/3
" 4½% Debs.	£102½	-10/-
General, The, Prefd. (6/8)	12/6	—
" 6½% 1st Mort. Deb.	£103½	—
Kinemas (5/-) Ord.	9/-	- -/3
Mde. Tussaud 1/- Def.	3/3	- -/1½
" £1 Prefd. Ord.	23/-	—
Moss Empires £1 Ord.	30/6	- -/6
" £1 Cum. Pref.	23/-	—
Odeon 5/- Ord.	38/9	-1/3
" 6% Pref.	26/3	- -/6
Odeon 5% Debs.	£106	—
P.C.T. 10% Cum. Pref.	37/9	+ -/3
" 7½% "A" Pref.	30/9	—
" 7½% "B" Pref.	31/3	+1/9
" Const. 7% Pref.	27/6	+ -/3
Scophony (5/-)	5/-	- -/3
Sound City (Films) 6% Pref.	15/9	—
Stoll Th. Corp.	18/-	- -/1½
Twentieth Cent. Ord. (5/-)	3/4½	—
" 6% Pref. (10/-)	7/6	+ -/3
Union Cinemas	—	—
" 1st Pref.	22/-	—
" 2nd Pref.	21/6	—

£1 shares unless otherwise stated.

Universal H a Murder St



Kee-é Brasselle, John Ovalen and Gloria Jean Astley appear in Universal's FAIRY TALE MURDER, for early Trade show by G.F.D.

RANK STATES G.T.C. POST-WAR PLANS

Debentures May Be Redeemed

SPEAKING at the annual meeting of General Theatre Corporation, J. Arthur Rank said that the Holborn Empire, which had been destroyed by enemy action, could not be replaced until licences were allowed, which did not seem likely for some time to come.

The Alhambra, Paris, had not been damaged and was in good repair. Negotiations had just been completed for letting it to the same person as before, but at an increased price.

The directors were going actively into the question of redeeming the company's debentures, or at least getting them on to a better footing.

No Further Offer

Until they knew the result of that they were not in a position to make any further offer to outstanding shareholders, but hoped to be in a position to do so before long.

General Theatre Corporation has outstanding £1,651,043 of 6½ per cent. first mortgage debentures, and £145,746 of 5½ per cent. second mortgage debentures, while the issued capital consists of £416,667 of participating preferred shares of 6s. 8d. each, and £32,500 of 1s. ordinary shares.

MORTGAGE

Deo Securities, Ltd., Film producers, etc., Canada House, Norfolk Street, W.C.2.—Mortgage on Roxy Cinema, 90 and 92, Westbourne Grove, and 1 and 2, Hereford Mews, Paddington, W.2, with plant, machinery and other fixtures and utensils, goodwill of business carried on there, and benefit of all licences held in connection therewith, dated August 31, 1945, to secure all moneys due or to become due from the company to Martins Bank, Ltd.

New Private Companies

Anglocolor (England), Ltd.—Registered September 18. Capital, £12,000 in 12,000 shares of £1 each. Photographers (kinematographic, commercial and general). The permanent directors are (Chas. Forte, 3, Percy Street, London; Mario Zampi, 45, Thurloe Street, London; Fernando Landini, 48, Farm Avenue, Cricklewood; Michele Martinez, 89, Sloane Street, S.W. Solicitors: Paisner and Co., 39, Bedford Square, W.C.1.

Ballybofey Cinemas.—Registered in Dublin on August 25. Capital, £5,000 in 5,000 shares of £1. Proprietors of kinematograph performances. The first directors are Philip Brannigan, merchant, Townsend Street, St. Bourne, Co. Tyrone; Harry Wilton, Drumbouy, Lifford, Co. Donegal, kinema director; Timothy Meehan and William Barry, address not stated.

Contact Theatrical Productions.—Registered August 31. Capital, £2,000 in 2,000 shares of £1 each. Cinema proprietors. The directors are John H. Rose, 10, Highcross Avenue, Brompton, W.8; Herbert S. Newby, 159, Fyde, Cornwall Avenue, Blackpool; registered office: 249, Devonshire Road, Blackpool.

British Continental and . . . Co.—Registered August 29. Capital, £1,000 in 1,000 shares of £1 each. Kinema producers and dealers in kinematograph films. Registered office: 60, Imperial House, 80-86, Regent Street, W.1.

Leonard Lake Film Productions.—Registered September 1. Capital, £25,000 in 25,000 shares of 1s. To be the business of Leonard Lake Film Productions, of Queen's House, W.1. The first directors are Sir Chas. J. B. McRea, directors are Sir Chas. J. B. McRea, Arrandene, Wise Lane, N.W.7; Leonard Lake, 10, Islington G. O. N.1. film producer; Dr. Geo. McRea, 53, Devonian Road, N.1. Registered office: 35-36, Queen's House, Leicester Square, W.1.

Waverley Film Productions, Ltd.—Registered August 11. Capital, £100,000 in 1,000 shares of £1. Trade in kinematograph films of every description. The subscribers include John B. . . film West Princes Street, Glasgow. Registered office: 38, Bath Street, Glasgow.

New Films at a Glance

TITLE	RENTER.	R.T. AND CERTIFI- CATE.	STARS.	REMARKS.	BOX-OFFICE ANGLE.
Berlin ... (Soviet Film Agency)—Russian.	...	65 min. (U)	...	Documentary showing final assault on Berlin and surrender of the German Forces. Very well constructed, but omits reference to Allied aid.	Good general interest booking.
Chicago Kid, The ... (British Lion-Republic)—American.	...	68 min. (A)	Donald Barry, Otto Kruger, Lynne Roberts.	Robust vest-pocket gangster melodrama. Story good, characterisation convincing, thrills realistic and moral stern.	Good "thick-ear." Should not harm juveniles.
Guest W ... (United Artists)—American.	...	85 min. (A)	Claudette Colbert, Don Ameche, Richard Foran.	Elaborately mounted triangle comedy. Story patchy, but teamwork good and dialogue snappy.	Good average light booking. Safe for the family and youngsters.
Jealousy ... (British Lion-Republic)—American.	...	70 min. (A)	John Loder, ... Jane Randolph, Karen Morley.	Strong, if slightly complicated sex melodrama. Tale a slow starter, but acting good and climax arresting. Feminine appeal strong.	Good general booking. Hardly the thing for kids.
Lost Week-end, The ... (Paramount)—American.	...	99 min. (F)	Ray Milland, ... Philip Terry, Jane Wyman.	Powerful and unusual melodrama. Magnificent performance by Ray Milland and brilliant direction and photography.	Outstanding booking. Definitely not for youngsters.
Love, Honour and Goodbye ... (British Lion-Republic)—American.	...	87 min. (A)	Virginia Bruce, Victor McLaglen, Edward Ashley.	Dizzy, elegantly mounted marital comedy drama. Story warm and cheery, teamwork versatile, feminine appeal obvious.	Capital general booking. Safe for the family.
Love Letters ... (Paramount)—American.	...	102 min. (A)	Joseph Cotten, Jennifer Jones, Ann Richards.	Poignant, wartime romantic melodrama. Story unusual and acting good, but development on the slow side. Nevertheless, feminine appeal and title and star values obvious.	Out-of-the-rut booking, particularly for better-class halls. Of no great interest for juveniles.
*Murder in Reverse ... (Anglo-American)—British.	...	90 min. (F)	Billy Hartnell, Jimmy Hanley, John Slater.	Powerful, ingenious and intensely human melodrama of revenge firmly based on Seamark's brilliant short story. Acting, direction and thrills first-class.	Excellent general booking. Should not harm youngsters.
On Stage Everybody ... (G.F.D.-Universal)—American.	...	74 min. (U)	Peggy Ryan, ... Jack Oakie, Johnny Coy.	Bright and friendly musical comedy drama of show business, suggested by a popular American radio feature. Teamwork, guest talent and staging good.	Good light booking for the family, industrial element and youngsters.
Song of Mexico ... (British Lion-Republic)—American.	...	57 min. (U)	Adele Mara, Edgar Barrier, George Lewis.	Happy, inconsequential and scenically impressive musical travelogue.	Attractive general fill-up. Great for the family and youngsters.
Steppin' in Society ... (British Lion-Republic)—American.	...	70 min. (U)	Ed. Everett Horton, ... Gladys George, Ruth Terry.	Novel, ambitiously mounted farcical comedy concerning a stern judge who is mistaken for a ruthless gangster. Star in good form and fun clean.	Acceptable light booking for the masses, family and youngsters.
Story of G.I. Joe ... (United Artists)—American.	...	108 min. (A)	Burgess Meredith, Robert Mitchum, Freddie Steele.	Spectacular and intelligently handled story documentary based on the actual experience of Ernie Pyle, America's Number One war correspondent and commentator. Acting, direction and photography impressive.	Good booking of its type.
Strange Incident, The ... (20th Century-Fox)—American.	...	76 min. (F)	Henry Fonda, Dana Andrews, Mary Beth Hughes.	Grim psychological outdoor melodrama. Acting and atmosphere realistic, story grim.	Out-of-the-rut reissue for specialised audiences.
*Trunk Crime ... (Anglo-American)—British.	...	49 min. (A)	Manning Whiley, Barbara Everest, Hay Petrie.	Modestly produced thriller in which story rivets interest, despite stagey presentation. Originally reviewed in KINE. March 30, 1939.	Usable reissue for popular halls. Not for youngsters.

* A British Picture.

REVIEWS FOR SHOWMEN

Murder in Reverse

Anglo-American. British (A). Directed by Monty Tully. Featuring Billy Hartnell, Jimmy Hanley and John Silver. 8,200 feet. Release not fixed.

AN intensely human and tremendously powerful and ingenious short story. It tells of an honest, clean-living stevedore who, by a strange twist of fate, is convicted for a murder which he did not commit, but lives to make the life for which he wrongly paid for it. Both plot and by-plot contain much natural sentiment and humour, as well as gripping thrills and a crackerjack ending. The acting is exceptionally good—Billy Hartnell a revelation in the lead—and the direction brisk, intelligent and showmanlike.

Dialogue, too, is much above the average. Its punch and appeal embrace the stalls and "the gods." Excellent general booking. Story.—Tom Masterick, a stevedore, lives happily with his wife Doris and small daughter Jill. Suddenly Doris becomes infatuated with Fred Smith, a sly local Lothario, and Masterick demands a showdown. The two fight and Fred ends up in the river. Later, a body identified as Fred's is found and Masterick is given a life sentence for murder.

After fifteen years Masterick is released, and sets out in search of Fred, whom he knows is still alive. Peter Rogers, a junior reporter, goes after Masterick's story and is helped in his assignment by Jill, who loves Peter and is unaware that Masterick is her father. Eventually, Masterick finds Fred and drags him before Crossley, the K.C. who prosecuted him at his trial.

Crossley, recently elevated to the Bench, is giving a dinner party to his legal friends, but neither he nor his guests can offer Masterick adequate compensation for his wrong imprisonment. Masterick then shoots Fred, already legally dead, thereby reversing the usual order of things by committing the crime for which he was sentenced after first paying the full penalty.

Acting.—Billy Hartnell gives a sound, skilfully graduated and emotionally satisfying study as Masterick. John Slater has a made-to-measure rôle as rat Fred, and Chili Bouchier meets all demands as the wayward and erring Doris. Jimmy Hanley and Dinah Sheridan also register as Peter and Jill. The supporting cast is equally good.

Production.—The play does not attempt to answer the ticklish legal question posed by

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REVIEWS—continued from page 19

its clever and exciting climax, but, nevertheless, the build-up bristles with first-class romantic comedy and dramatic situations and excellent dialogue. The fight between Masterick and Fred, which ends on the jib of a giant crane, is one of the most realistic and thrilling seen in British or, for that matter, American films, while every attempt to indulge in maudlin sentiment is stoutly resisted. There is considerable human interest and pathos in Masterick's silent yet restrained worship of his grown-up daughter Jill, but no manufactured tears. The meeting between Masterick and the judge and his barrister friends just before Masterick kills Fred provokes tense and persuasive rhetoric and makes an impressive curtain-raiser to the unexpected dramatic denouement. The picture also deserves full marks for its challenging title and the avoidance of any cheap publicity tricks, such as an appeal to keep the ending a secret. Its goods are in the window for all to see, and, moreover, will bear the closest inspection.

Points of Appeal.—Holding, unusual and clever story, first-class characterisation, resourceful direction, big fights, strong feminine angle, intriguing title and clever ending.

On Stage Everybody

General F.D. - Universal. American (U). Directed by Jean Yarbrough. Featuring Peggy Ryan, Jack Oakie and Johnny Coy. 6,780 feet. Release October 22, 1945.

BRIGHT and friendly musical comedy drama of show business, suggested by a popular American radio feature. It concerns the vicissitudes of an old troupier who is hostile towards radio to start with, but, with the help of his young stage-partner daughter, finishes up by making a big name for himself on the ether.

The evergreen theme is well handled by Jack Oakie and Peggy Ryan, while the guest talent, neatly packed into the traditional big-show finale, is bright. The complete set-up represents happy and engaging vaudeville fare. Good light booking for the family and industrial element.

Story.—Tim Sullivan, a comedian, and his talented and loyal daughter, Molly, are a well-known music-hall act, but they fail to get bookings because Tim thinks that radio is killing variety and refuses to broadcast. Eventually, Tim is forced to retire to the actors' home and Molly goes to live with her grandfather, John Carlton, a radio executive. Molly misses Tim and her boy friend Danny, but at this juncture an exciting baseball broadcast convinces Tim of radio's scope. He and Molly then think up a good radio stunt, John Carlton sponsors it and "On Stage Everybody," a weekly show starring new talent, is born.

Acting.—Jack Oakie turns in a sound and versatile performance as Tim, Peggy Ryan is an appealing, energetic and talented Molly, and Johnny Coy dances brilliantly as Danny.

Production.—The homely, affable tale contains no new twists, but the co-stars improvise and gag effectively while the stage is being erected for the big show finale. The "On Stage Everybody" item, crowded with new talent, too, is put over with verve. Clean, friendly and bright, the film as a whole should go down well in family and industrial situations. What's more, the name of Oakie should not pass unnoticed at the box-office.

Points of Appeal.—Refreshing and jolly plot, popular and versatile cast, bright guest talent, good staging and star values.

Jealousy

British Lion - Republic. American (A). Directed by Gustav Machaty. Featuring John Loder, Jane Randolph and Karen Morley. 6,396 feet. Release not fixed.

STRONG, if slightly complicated, sex melodrama, telling of romantic unrest, inflamed by jealousy among two couples moving in literary and medical circles. The plot is a trifle untidy and its development unhurried,

but capable acting and direction and an exciting and ingenious last-minute twist enable it to triumph over the occasional flaws in its narratorial make-up. Feminine appeal is strong and title value outstanding. Good general booking.

Story.—Peter Urban, a brilliant writer, comes to the States from Europe on the outbreak of war and marries Janet, an American girl. He fails to get a job and Janet becomes a taxi driver to keep them both. Peter soon loses his self-respect and, after taking to drink, contemplates suicide. Luckily, Janet reads his thoughts and grasps the revolver from him. Shortly afterwards Janet and David Brent, a young doctor, become friendly. Monica Anderson, Brent's medical partner, secretly loves Brent and looks upon Janet as an interloper. During a Christmas Eve shopping expedition she slips away and shoots Peter, who is drunk, with his own revolver which she steals from Janet's bag. Janet is arrested and convicted on circumstantial evidence, but Brent firmly believes in her innocence. In the end he cross-questions Monica and she gives herself away.

Acting.—Jane Randolph is physically attractive and adequately meets all emotional demands as Janet. Karen Morley acts with her head as well as her heart as Monica, and Nils Asther is sound as Peter, but John Loder is colourless as Brent.

Production.—The chain of circumstances which links the salient dramatic situations together is somewhat loosely forged, but the highspots themselves and the climax are good theatre. Indeed, halting development is overcome in time for the crowded and intriguing plot to reach impressive, if not dizzy, emotional heights. The staging is particularly good—Yuletide celebrations provide the atmosphere to the most arresting sequences—and the signature tune, Rudolph Friml's "Jealousy," is particularly appropriate. In all, a "rill mill" of solid drama for the fair sex.

Points of Appeal.—Intriguing basic theme, arresting climax, sound character drawing, strong feminine angle, popular cast and great title.

Steppin' in Society

British Lion - Republic. American (U). Directed by Alexander Esway. Featuring Edward Everett Horton, Gladys George and Ruth Terry. 6,406 feet. Release not fixed.

NOVEL and ambitiously mounted farcical comedy dealing with the wild adventures and misadventures of a stern, uncompromising judge who is mistaken for a ruthless gangster by a mixed band of racketeers, but does not correct the error until he has convinced his tough and strange companions that crime does not pay.

The quality of the humour is rather uneven—the opening and concluding sequences shine the brightest—but a clever and resourceful performance by Edward Everett Horton prevents the crazy sociological experiment from seriously flagging. Good clean fun—it has even got a "U" certificate—stoutly reinforced by star values, it should register many laughs in popular and family halls. Acceptable and reliable light entertainment for most audiences.

Story.—Avery Webster, a brilliant but stern judge, sets out with his wife Penny for a long vacation. Before they travel far their chauffeur gets fed up and leaves them high and dry and they are forced to take shelter in a low club run by Cooky Blaine, an amiable tough, and his flashy wife "The Duchess." The club is the headquarters of "Bow Tie" and "Montana," a couple of racketeers, and they and their gang mistake Webster for a ruthless gunman. He keeps up the deception in order to gain first-hand knowledge of the seamy side of life, and, after a few unexpected slip-ups, he finally convinces his new associates that crime does not pay. He then discloses his hand, put the club on an honest paying basis, and returns to the Bench.

Acting.—Edward Everett Horton has an impossible part as Webster, but he is resourceful enough to make a go of it. There is seldom a dull moment while he holds the screen. Gladys George is adequate in the

small rôle of Penny, but Robert Livingston and Jack La Rue are less happy as "Montana" and "Bow Tie." The best of the rest is Ruth Terry, as an attractive and friendly torch singer.

Production.—There are moments when the bizarre central gag is slightly overplayed, but in spite of "go slow" periods during the middle stages the film contains much bright and amusing farce. It offers a new line in "crime does not pay" and, for the most part, Edward Everett Horton sees that its moral is sugared with laughs. As for the staging, this is both lavish and appropriate and provides an effective setting for "If You Like Me Then I'll Like You," its ear-tickling theme song.

Points of Appeal.—Fantastic but amusing plot, good work by Edward Everett Horton, popular supporting cast, bright lines, "U" certificate and star values.

Love Letters

Paramount. American (A). Directed by William Dieterle. Featuring Joseph Cotten, Jennifer Jones and Ann Richards. 9,145 feet. Release not fixed.

POIGNANT romantic melodrama depicting the strange courtship of a serious-minded ex-officer of a girl whose marriage with a wild fellow-officer he had fostered by writing love letters in his friend's name.

A modern, if not entirely successful, experiment in the Brönte tradition, it should, nevertheless, make a firm impression on the more intelligent and discerning of the fair sex. Out-of-the-rut thriller and tear jerker, particularly for the better-class hall.

Story.—Alan Quinton, a sincere, romantically inclined captain in the British Army, writes letters to Victoria Remington, an English girl, for Lieut. Roger Morland, his wild, irresponsible friend. Victoria falls in love with Roger through Alan's letters. Eventually, they marry, but Roger fails to live up to Alan's letters and, following a drinking bout, is found stabbed to death.

The shock causes Victoria to lose her memory, but, although Beatrice Remington, her elderly guardian, was in the house at the time, it is Victoria who is brought for trial on a manslaughter charge. She is found guilty and sentenced to 12 months' imprisonment. When Alan learns of the tragedy he feels that he is morally responsible and he goes in search of Victoria, who, now out of prison, is known as Singleton. He finds her in the Bloomsbury flat of Dilly Carson, a sympathetic friend, and falls in love with her. He subsequently marries her and takes her to his country home in Essex. Victoria fears that her future with Alan may be jeopardised if her memory is suddenly restored and Alan is apprehensive about the letters he had written Victoria in Roger's name, but finally Beatrice is revealed as the murderer in circumstances that furnish a traditional happy ending.

Acting.—Jennifer Jones succeeds in convincingly adopting a far-away air as tragic, amnesia-victim Victoria, and Joseph Cotten contributes a sensitive performance as Alan, but good as they are in trying and difficult rôles, it is Ann Richards, as Dilly, who very nearly steals the picture. She is responsible for a delightful cameo. Gladys Cooper is next best as Beatrice Remington.

Production.—Although the first half of the film is definitely on the slow side—and much of the English atmosphere is faulty, happily its involved and emotionally finical tale comes down from the clouds in the second, and, quietly and effectively, proceeds to an exciting, stimulating ending. The artistic merits of the picture sufficiently outweigh its novelettish qualities for it to be marked down as a sound and unusual family and better class hall proposition. Its big title and star values alone entitle it to the benefit of any box office doubts.

Points of Appeal.—Unusual and emotionally quickening story, good characterisation, strong feminine angle and box-office title and stars. Fred provides tense and persuasive rhetoric.

Continued on page 22

ROBERT ALDA as George Gershwin
JOHN LESLIE as Julie Adams
ALEXIS SMITH as Christine Gilbert
CHARLES COBURN as Max Dreyfus
JULIE BISHOP as Lee Gershwin
ALBERT BASSERMAN as Professor Frank
MORRIS CARNOVSKY as Mr. Gershwin
ROSEMARY DE CAMP as Mrs. Gershwin
HERBERT RUDLEY as Ira Gershwin
EDDIE MARR as Buddy De Sylva
OSCAR LORRAINE as Ravel

PLAY

WONDERFUL
LOVE WALKED IN
SWANEE
DELICIOUS
SUMMERTIME
CLAP YO' HANDS
MORGY AND BESS
THE MAN I LOVE
SOMEBODY LOVES ME
LADY BE GOOD
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HAZEL SCOTT
ANNE BROWN
TOM PATRICOLA
THE WARNER
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FOR THE PRODUCTION
Produced by
JESSE L. LASKY
Directed by
IRVING RAPPER
Original Story by
SONYA LEVINE
Screen Play by
HOWARD KOCH and
ELLIOT PAUL
JACK L. WARNER. Executive Producer

REVIEWS—continued from page 20

The Chicago Kid

British Lion-Republic. American (A). Directed by Frank McDonald. Featuring Donald Barry, Otto Kruger and Lynne Roberts. 6,131 feet. Release not fixed.

LUSTY, attractively staged half-pint gangster melodrama concerning the crowded yet short and tragic life of a youth who, bent on revenge, becomes a racketeer in haste, but is given little time to repent before an ironic twist of fate brings him to a swift and ugly end. The tale, vigorously and capably acted, works out well and spectacularly finishes on a salutary note without pulling any punches. Its action is, in fact, as hectic as its moral values are high. Good "thick-ear."

Story.—Joe Ferrill, a conscientious warehouse clerk, borrows money from Mike Thurber, a racketeer, to set up home for his father, about to be released from prison after serving a sentence for embezzlement. Mike wants Joe to give him information concerning "frozen" goods, but he refuses. He then goes to meet his father, only to learn that he has since died. He believes that his father was innocent and he swears to take revenge on John Mitchell, a fashionable accountant whose testimony had sent his father up. He tricks Mitchell into giving him a job and uses private information to establish a black market syndicate. Once on top, he discovers that his father was guilty after all. Meanwhile, Mitchell is bumped off by Mike's thugs. Too late to get out of the racket, although in love with Chris, Mitchell's daughter, Joe is finally shot down by his own henchmen.

Acting.—Donald Barry gives a powerful, well-graduated performance as Joe, Otto Kruger is a dignified Mitchell, and Lynne Roberts is adequate as Chris. The supporting cast, too, is well chosen.

Production.—Although there is a Christ-massy background to the major situations and there are warm and glittering furbelows, the picture is no bedtime story. Its aim is to prove once again that crime does not pay, and it eminently succeeds with punch and showmanship. The poignant, cleverly timed ironic twist completes the trick.

Points of Appeal.—Powerful, salutary and exciting story, robust and sensitive characterization, good staging and timing, realistic thrills, compact footage and good title.

Guest Wife

United Artists. American (A). Directed by Sam Wood, featuring Claudette Colbert, Don Ameche and Richard Foran. 7,800 feet. Release not fixed.

ELABORATELY mounted triangle comedy, complete with traditional bedroom fixtures, recounting complications which crop up when a gay bachelor palms off his best friend's wife as his own to hoodwink his sentimental, pious boss, who thinks his ace employee is wisely and happily wed.

Good average light booking, with above the average title and star values.

Story.—Just as Chris Price, a bank executive, and his adoring wife, Mary, are about to set off on their second honeymoon, Joe Parker, Chris's wild old college pal and hero, arrives on the scene. Joe, a foreign correspondent with a world-wide reputation, tells his pompous boss, Arthur Truesdale Worth, that he is married and supports his statement with a photograph of Mary. When the easy-going Chris learns of Joe's predicament he persuades Mary to pose as Joe's better half. Mary strongly resents being pushed around and decides to teach both Joe and Chris a severe lesson. She then throws a scare in them by making out that she has really fallen for Joe. Complications rapidly pile up, but in the end Joe loses his "wife" without sacrificing his job, and Chris returns to roost.

Acting.—Claudette Colbert acts with spirit and displays physical charm and an elegant wardrobe as Mary, Don Ameche and Richard Foran register in contrast as Joe and Chris, and Charles Dingle is very true to type as the pompous, meddling Worth.

Production.—The staging and dialogue are as smart as the teamwork, but the biter-bit theme is padded with too many time-honoured gags for the fun to reach and maintain concert pitch for the full duration of the film's generous running time. Nevertheless, it has obvious feminine appeal—the slick opening, neat and boisterous bedroom finale and the heroine's beauty, brains and spirit guarantee this—and anything that can and does tickle the fair sex cannot lightly be dismissed.

Points of Appeal.—Evergreen central theme, bright new gags, resourceful teamwork, snappy dialogue, intriguing title, obvious feminine angle and star values.

Berlin

Soviet Film Agency. Russian (U). Edited by V. Popov. 6,000 feet. Release date not fixed.

AN interesting and well-compiled documentary which shows the Russian campaign from Stalingrad until the last battle for Berlin and the unconditional surrender of the German forces.

Unfortunately, it is shown entirely from the Russian point of view and there is bare mention of the part played by the Allied Armies in achieving the victory. While this militates very considerably against its likelihood of success in this country, nevertheless it has its historical value if allowance is made for that omission.

Story.—It opens with shots of the German Chancellory and follows that up with the massing of Russian supplies and forces. Zhukov and his staff are shown studying the plan of campaign and the final assault on the capital.

There are vivid street fighting sequences which are contrasted with the former Nazi life in Berlin. Another contrast is afforded by the showing of the activities of Goebbels—and his dead body discovered by the Russian troops.

Representatives of Great Britain and the U.S.A. are depicted with Marshal Zhukov receiving the surrender from blustering Field-Marshal Keitel. The picture ends on a note of rejoicing—Moscow crowds celebrating.

Points of Appeal.—Historical and interest values of very well-constructed documentary.

The Lost Weekend

Paramount. American (A). Directed by Billy Wilder. Featuring Ray Milland, Philip Terry and Jane Wyman. 8,912 feet. Release not fixed.

POWERFUL and unusual pathological melodrama, based on an American best-seller, analysing the mind of a chronic dipsomaniac. It is not a pretty picture, but a hypersensitive performance by Ray Milland as the incorrigible alcoholic, gives it a strong and compelling human interest. Brilliant direction—William ("Double Identity") Wilder has surpassed himself—dialogue and photography round off the dramatic highlight of the year. Outstanding booking and memorable box-office achievement.

Story.—Don Birnam, a writer, shares a flat with his brother Wick, but is exceptionally sensitive and turns to drink for inspiration. He becomes two personalities—a likeable, but weak fellow, and a crazy alcoholic. When he finally lets Wick down on a week-end party Wick leaves him, but Helen, his loyal girl friend, remains near. After disgracing himself he finishes up in an alcoholic ward. He escapes and decides to kill himself. At the last moment Helen prevents him and, presumably, his nightmare week-end partly rehabilitates him. Anyway, it gives Helen hope for their future.

Acting.—Ray Milland is outstanding as Don, who sinks to the lowest depths. He completely analyses the dipsomaniac. Jane Wyman is a pretty and understanding Helen, and Philip

Terry is adequate as Wick. Supporting cast is good.

Production.—The picture, superbly handled by Wilder, spares nothing. There is some sympathy with the leading character, built up with admirable dramatic effect. The detail is both truthful and impeccable. It is also an appealing love story, as well as a diagnosis of a dipsomaniac, and its romantic sentiment will help to get it over with the feminine and industrial elements. In this instance, the combination of art and the box-office is sufficiently strong to defy established canons.

Points of Appeal.—Unusual, gripping and thoughtful story, superb acting by Ray Milland, intelligent, sensitive and showman-like direction, good dialogue, brilliant photography and big star values.

Story of G.I. Joe

United Artists. American (A). Directed by William A. Wellman. Featuring Burgess Meredith, Robert Mitchum and Freddie Steele. 9,720 feet. Release not fixed.

SPECTACULAR, factual, intelligently handled war memoirs, based on the actual experiences of Ernie Pyle, America's No. 1 correspondent and commentator. The central character, who has since died on his job, was a brilliant writer and his ability, courage and warm personality are cleverly reflected in Burgess Meredith's inspired and faithful portrayal. In covering engagements in North Africa, Sicily and Italy, it naturally views and approaches each campaign from the American soldier's vantage point, but, no matter, the vigour of the narrative and its strong human angles invest it with considerable significance and appeal.

A grand job of screen reporting and a sturdy monument to a great personality, its sound documentary fully entitles it to its ample length. But good as it is as textbook, there are, nevertheless, two factors that may strongly prejudice its box-office, or rather commercial, success. One, it is a trifle late in the day; and two, women, who are getting sick of war films anyway, are more concerned with what their husbands, sons and sweethearts did than the achievements of G.I. Joes. We'll leave it at that.

Production.—The opening scenes record Ernie Pyle's attachment to C Company of the 18th American Infantry, stationed in North Africa for the purpose of getting first-hand news. When the company is posted to Sicily and thence to Southern Italy and finally Rome, he goes, too, and mixes with the men and accompanies them on every dangerous mission. He notices big and little achievements and incidents, hence his success as a war correspondent, author and narrator, and his shrewd and inimitable impressions weave into holding documentary. The high and soft lights are the antics of a little dog which accompanies its master to the front line, a battle in the ruins of a church, culminating with a Nazi sniper ringing his own death knell, a sergeant's frantic efforts to make something out of a gramophone record of his child's voice, the going berserk of the said sergeant, the wedding of a G.I. Joe and a nurse, the impromptu nuptials, the storming of a Casino Monastery, and the poignant death of the company commander.

These and many more are, we repeat, tabulated with chronological accuracy and a little dramatic effect. Burgess Meredith plays the lead and Robert Mitchum and Freddie Steele are the principal supporting players. The turn in grand, unaffected performance. The photography, too, is good. The only criticism is, as we have already stated, its slack timing—it is at least two years too late—and a lack of feminine appeal. The sincerity and honesty of its presentation may, however, enable it to overcome these obstacles.

Points of Appeal.—Dignified and shrewdly like treatment, very good performance by Burgess Meredith, subtle human touches, profound thrills, powerful and factual indictment of the futility of war and possible title values.

Continued on page 25

FOR SOUND REPRODUCTION



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INDISCRETION

"Barbara Stanwyck, Sydney Greenstreet and S. Z. Sakall are terrific! Decidedly a pleasant and unexpected turn-up. Capital booking."

Kine. Weekly.



Harvest!

WARNERS

RHAPSODY IN BLUE

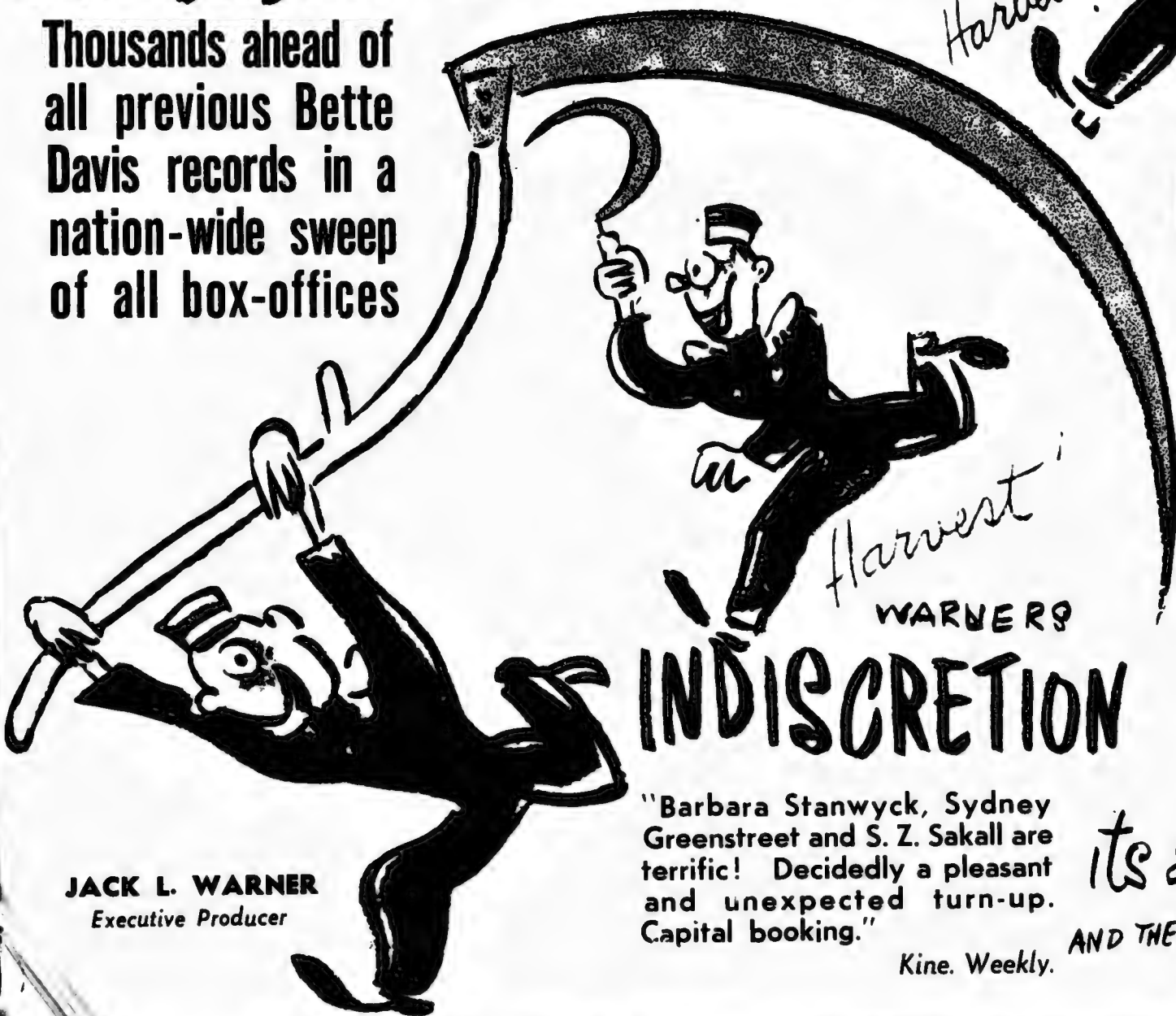


WARNERS

CONFLICT

"Ever-mounting surge of action and suspense so brilliant that one wonders if Warners have ever produced so distinguished an instance of dramatic entertainment."

The Cinema



its a bumper crop.

AND THERE'LL BE MORE COMING RIGHT UP!

REVIEWS—continued from page 22

Song of Mexico

British Lion - Republic. American (U).
Directed by James A. Fitzpatrick. Featuring
Adele Mara, Edgar Barrier and George Lewis.
169 feet. Release not fixed.

HAPPY, disarmingly inconsequential and
surprisingly impressive Mexican musical
story-tale, directed by shorts producer
James A. Fitzpatrick. The plot is adequate
rather than snappy, but the story covers many
beauty spots. Attractively photographed and
mounted, Baedeker, it represents the ideal
family ball and general "fill-up."

Story.—Carol Adams, a stage star, gives up
her career to marry a big business man. Tiring
of his neglect, she announces the end of their
engagement and flies to Mexico and old friends.
She meets a handsome young singer. How-
ever, the minor heartaches do good and finally
the fiance wins Carol back by promising to
put their joint interests before moneymaking.

Acting.—Adele Mara and Jacqueline Dalya
are good looking, Jose Pulido sings well and
Edgar Barrier is satisfactory.

Production.—The singing and, more
especially, the scenery are main attractions of
this film and both are given showmanlike
exploitation.

The camera effectively concentrates on
cathedrals, picturesque small towns and
villages and fashionable seaside playgrounds.
The whole is attractive, profusely illustrated
guide and songbook.

Points of Appeal.—Slight but pleasant story,
superb scenery, tuneful melodies, excellent
photography and intriguing title.

Love, Honour and Goodbye

British Lion - Republic. American (A).
Directed by Albert S. Rogell. Featuring Vir-
ginia Bruce, Edward Ashley and Victor
McLaglen. 7,931 feet. Release not fixed.

DIZZY, elegantly mounted, beautifully
photographed and crisply unfolded
marital comedy drama, complete with a small
child interest and tuneful song, describing a
game of tag between a wealthy, good-natured

husband who elaborately schemes to cure his
wife of stage ambitions, and his flighty spouse
who, after foolishly falling for a third-rate
actor, resorts to fabulous subterfuge to deter-
mine first hand whether or not her husband's
love for her has waned. The honours are even
at the end, but before the traditional happy
finale, the frivolous tale, fills 90 minutes' run-
ning time with bright and engaging light
entertainment. It will make the women laugh
all right. Capital general booking.

Story.—Bill and Roberta, a wealthy married
couple, are at the parting of the ways.
Beautiful but self-willed Roberta demands a
stage career, but good-natured Bill wants her
to make a home and motherhood her aim.
Roberta has her way and arranges to star
opposite Tony Linnard, a conceited actor, in
"Heads It's Love," a new musical play. Bill
secretly backs the show in the hope that it
will flop and cure Roberta of her ambitions.
It does, but Tony persuades Roberta not to give
up without a fight. Bill then goes on a blinder
and finishes up in an amusement arcade when
he becomes friendly with Terry, a giant tattoo
artist, Marge, an attractive blonde, and Sally,
a pretty orphan four-year-old. Bill decides to
adopt Sally and soon turns his home into
bedlam. Mary Riley, Bill's secretary, gets
worried and sends for Roberta. Meanwhile,
Roberta sees through Tony, and, on receiving
word from Mary, returns home disguised as a
nurse. She then satisfies herself that Bill is
still faithful to her, is captivated by Sally, and
that's that.

Acting.—Virginia Bruce makes a good-
looking and tantalising Roberta. She also
knows how to dress. Edward Ashley is a
likeable Bill, Nils Asther is just right as the
two-faced Tony, and Victor McLaglen, Helen
Broderick, Veda Ann Borg and juvenile
Jacqueline Moore give first-rate support.

Production.—The story is a devil of a mix-
up, but its complications are, nevertheless,
warm and cheery and straighten out in the
end. There are laughs from the word "go,"
and these, pleasantly punctuated with happy
sentiment and crisply played against elaborate
and appropriate backgrounds, are, in turn,
logically interlaced with tuneful songs.

What's more, the little child angle is an
integral part of the whole. Women will enjoy
and appreciate its sprightly and engaging fun
and games.

Points of Appeal.—Snappy, cheery and senti-
mentally refreshing plot, versatile teamwork,
smart dialogue, elegant technical presentation,
tuneful numbers and star values.

REISSUES

Trunk Crime

Anglo-American. British (A). Directed by Roy
Boulting. Featuring Manning Whiley,
Barbara Everest, Hay Petrie. 4,500 feet.
Release not fixed.

ORIGINALLY reviewed in the KINE. of
March 30, 1939, this film is a grim, but
gripping crime thriller dealing with a de-
mented undergraduate's attempt to commit a
trunk murder. Manning Whiley acts very well
in an exacting part and support is adequate.
While not a pretentious film, this picture holds
the attention of the audience by sheer force of
its thriller content. It is a usable supporting
feature of handy length for the masses.

Points of Appeal.—Gripping plot, handy
footage and quota label.

Strange Incident

20th Century-Fox. American (A). Directed by
William A. Wellman. Featuring Henry Fonda,
Dana Andrews and Mary Beth Hughes.
6,772 feet. Release not fixed.

WHILE the grimness of this adaptation of
"The Ox-Bow Incident," which deals
with the lynching of innocent men in Nevada
in the 'eighties is probably too grim for general
popular consumption, it is a brilliantly
directed psychological drama. Actually, it is
a realistic indictment of mob law and every
character is extremely well drawn and true to
life. The picture was reviewed in the KINE.
of April 8, 1943, when the reviewer said that
"so far as booking is concerned, it is better to
leave it to the discretion of the individual
exhibitor." This still holds good.

Points of Appeal.—Brilliant realistic treat-
ment, outstanding characterisation and
dramatic force.

**"BLACK OUT" STOPPED SHOWS IN
STOCKPORT**

**TOWN MAY POLL
ON S.O. ISSUE**

Stockport exhibitors hope that
the long-standing controversy on
the Sunday opening of cinemas will
be brought to an end this year.
The Town Council has decided to
call a town's meeting to put the
issue in front of the electors, and
this may be followed by a poll, but
the exhibitors do not intend to
leave anything to chance.

At the next meeting of the Stock-
port Exhibitors' Association, con-
sideration will be given to a cam-
paign to ascertain the views of
every candidate for the Town Coun-
cil at the coming municipal elec-
tions.

**Another Kinema Ball
for C.T.B.F.**

W. H. Ellwood, of the Plaza,
Stockport, the secretary of the
Stockport and District Exhibitors'
Association, has undertaken the
organising arrangements for a
Kinema Ball, to be held in the
Empress Ballroom, Stockport, in
aid of the C.T.B.F. on November 9.
He explains that the Ball is a
local association effort because the
members felt it was time they did
their bit for kinema Trade charities.
It is hoped to sell 400 tickets at
10s. 6d. each for the Ball.

Five Stockport cinemas suffered
their severest "blackout" on Wed-
nesday, September 19, when the
town's electricity broke down for
nearly an hour.

At the 2,000-seater Carlton, resi-
dent manager A. MacParker told
the KINE. that he estimated the loss
of business reached the £50 mark.
There were large queues around
the cinema waiting to see "To-
night and Every Night," and when
they heard of the breakdown the
crowd melted away.

Over at the Plaza, C.E.A. secre-
tary W. Haydn Ellwood was screen-
ing "The Keys of the Kingdom,"
and was seriously handicapped by
its exceptional length.

The only cinema not affected by
the breakdown was the Ritz
(A.B.C.), which takes its current
from a different source.

Return of Former Projectionists to Kinema Work

Recently the C.E.A. inquired of
the Board of Trade whether they
could arrange for former projec-
tionists to be allowed to go back
to the cinemas as and when they
became available from other em-
ployment.

The C.E.A. is now notified by the
Board of Trade that the Ministry
of Labour and National Service
have now agreed to instruct their

local offices that former kinema
projectionists becoming available
for work may be placed in their
own occupation.

This will enable projectionists
coming from other employment—
and note it is other employment
and not the Armed Forces—to avoid
being directed to other employ-
ment than that of projectionist in
a cinema.

**Sudden Death of S. Wales
Chairman**

PRESIDING at the monthly
meeting of the South Wales
and Monmouthshire branch of the
C.E.A., Cardiff, A. Jackson Withers
reported the sudden death of Fred
Kelsall, the branch chairman.

The association, he said, had lost a
fine officer, and he personally had lost a
faithful employee. He did not suppose
there ever was a more loyal man. The
chairman also reported on the death
of T. E. Saunders, late of the Tivoli,
Pontardulais, and the members stood
in silence as a token of respect.

Arising out of the minutes, the secre-
tary (W. J. Fooks) reported that the
Western Electric Co. stated that they
had been manufacturing equipment in
this country and were preparing to nego-
tiate agreements for the replacement of
equipment. Correspondence from RCA
on the question of replacement was also
noted.

The Secretary reported that G. R.

Scarborough, the association president,
had expressed regret at not being able
to attend the complimentary dinner to
the Lord Mayor of Cardiff. He (the
secretary) suggested that the president,
with the General Secretary, and others
might be invited to a further function.
There were many questions, he said, to
put to both. "The general impression
I am gaining," he added, "is that for
some unknown reason, South Wales is
not getting fair recognition. It was de-
cided on the proposition of K. Dooner
(Maesteg) to leave it to the branch
officers to arrange another function."

Film Hire Meeting

On the question of film hire, the
branch decided that a special meeting
should be held on Tuesday, October 2,
to consider this important matter with a
view to formulating proposals for con-
sideration by the General Purposes Com-
mittee of the association.

**A.C.T. Wants Ruggles
to Explain**

The A.C.T. has invited Wesley
Ruggles to explain the announce-
ment that William Collier is asso-
ciate producer and Phil Brandon
second associate producer on his
production "London Town." It is
pointed out that the agreement be-
tween the Ministry of Labour, Mr.
Ruggles and A.C.T. was that it
should be made clear that Phil
Brandon is the only associate pro-
ducer and that William Collier's
capacity is personal assistant to
Mr. Ruggles.

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THE DIRECTOR—AND THE FILM SCRIPT

Children and Studios—Personnel and Actor Shortage
By P. L. MANNOCK

I NOTICE that Charles Freund, one of the ablest young directors, is a firm advocate of the policy of consultation while a script is being prepared. This used to be a vexed issue. On the face of it, a director responsible for a story's treatment should not be saddled with a script which contains nothing of his own personal angle on its development. Yet for years in Hollywood a director was not called in until a detailed shooting scenario, fully cast and with complete set and costume designs was ready. It worked very well—for most directors and for some of the best studios.

But the real issue hangs on the creative capabilities of the director. There should be the standard of his quality, although many competent men can, with no special faculties of inspiration, turn out successful films, given good scripts and players. I am afraid there are still directors in harness who are quite unqualified not only to write scripts themselves but to judge the work of those more qualified. They need not be put out of business; but it would be a waste of time to call them into the actual story detail; and sometimes their collaboration would be a positive menace.

MOST directors, however, have something to contribute to a scenario, and it is better for this to be done before the film goes on the floor. To me, there is some parallel in the theatre. The dramatist's work is usually enhanced by the producer, but it would be a very bold and brilliant stage director who presumed to collaborate in the writing of the play.

Every script contains something, the full force and point of which is not apparent to the director's mind. The script-writer should protect his own creativeness by making everything clear to the man who is going to translate it into footage. He should also be willing to make concessions, if a director is not happy on a point. Consultation, however, is a different thing from collaboration.

I AM glad to note that there are to be more official discussions on the subject of child players in films. The present state of the law is ridiculous; no child under twelve can be employed at all; a state of things unforeseen when the Children's Act, 1933, was placed on the Statute Book.

This regulation is often winked at, but prosecutions are inevitable when the facts are reported to the

authorities. I am no fervent advocate of children on the screen, but it seems absurd that Hollywood, under sensible conditions, can use them legally, while British studios cannot.

The Ministry of Education and the British Film Producers' Association between them should be able to remove this unfair and obsolete anomaly, which has persisted for too long.

MEANWHILE our studio space is still inadequate, and our man-power more severely rationed still. It is significant to read that a responsible member of the "London Town" unit declares that the production really needs four times the number of floor hands and crew.

Like hundreds of other British industries the studio world finds itself impatient at demobilisation delays; and as the vital key industries of reconstruction are still wondering whether their priority is anything more than a promise, our understaffed floors are likely to remain thus hampered for some months to come.

M-G-M's big programme, depending so much on the opening of Amalgamated floors at Elstree, is unlikely to find the problem of studio labour, even unskilled.

Continued on next page



George King, Norman Walker, and Spencer Reis at a cocktail party given recently by George King and Mrs. King to celebrate their third wedding anniversary and the launching into production of *GAITY GEORGE*

BR. NATIONAL STARTS ITS LATEST MUSICAL PRODUCTION

"LISBON Story" started at Elstree this week. In addition to the two stars already announced, Patricia Burke (who plays the part she had in the stage version) and David Farrer, Richard Tauber has been cast in a special starring rôle. This, of course, will provide

the opportunity for him to sing some of the well-known melodies from the stage play, all of which, with some new numbers, are to be heard in the film.

Walter Rilla will be seen as the Nazi officer, Karl von Schriner. Paul Boniface, Lawrence O'Madden and Noele Gordon are in the cast—the two latter also appeared in the original stage version.

Joan Seton, who recently made her film debut in "Latin Quarter" (now in the laboratories) will play Lisette in "Lisbon Story."

Shooting started on a set representing Karl von Schriner's room in the Lisbon Hotel and continued on the quay wall in Lisbon set.

GREEN TO MAKE MURDER DRAMA

Max Green, fresh from rest after his work on "I'm in Grosvenor Square," is now busy with his camera crew on the exteriors for Marcel Hellman's "Wanted for Murder," which the man is making for world-wide distribution for 20th Century Fox.

Harold French will direct when the picture goes on the screen at Welwyn shortly.

The cast will include Eric Portman, Dulcie Gray, Stanley Holloway and Roland Culver.

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A Story of 'Life and Death'

Michael Powell listens while David Niven and Jack Cardiff, camera lighting, discuss a production point—location shot of the "A Matter of Life and Death" unit, taken at Saunton Sands, Devon.



FOLLOWING the High Court sequence for the Other World in "A Matter of Life and Death," the Archers have been working on a hospital unit this week.

This is the scene in which David Niven, as Peter Carter, undergoes a serious operation on his brain. The details of the operating theatre have been supervised by a London surgeon. Two hospital-trained theatre sisters actually appear in this sequence.

While the operation is in progress, Peter is visited in his imagination by the Conductor and his Counsel for the Defence from the Other World. In order to discuss his trial in the Other World, Peter leaves his body on the operating table and talks to his visitors in the corridor outside, where, watching the operation through the glass doors of the theatre, June tensely waits, with tears in her eyes, as the surgeon fights for Peter's life.

Kim Hunter, who takes the part of June, had the difficult task of feigning complete unawareness of the three men as they stood round her talking, and sometimes even touching her. For although they can see June, they are invisible to her.

The Counsel for the Defence is played by Roger Livesey, and the part of the Conductor is taken by Marius Goring.

Butcher Gag Writer Enters Hospital

John E. Blakeley, who is directing "Honeymoon Hotel" for Butcher's, at Riverside, reports that Arthur Mertz, who devised the comedy sequences for this picture and "Home Sweet Home," went into hospital last week. Mertz, a veteran of the variety stage, has been in ill-health for some time past.

GEORGE KING IS READY TO START "GAIETY GEORGE"; CINEGUILD HAS RECENTLY STARTED A DICKENS' STORY; AND AT SHEPHERD'S BUSH "CARAVAN" IS WELL AHEAD. HERE ARE THE THREE STORIES:

1.-PREPARATION

'GAIETY GEORGE' UNIT IS SET

GEORGE KING is preparing for "Gaiety George." Among the people working with him is Leon-tine Sagan the theatrical producer whose present successes include the two London shows "Gay Rosalinda" and "Night in Venice."

This is Miss Sagan's first film assignment since "Madchen in Uniform."

Matilda Eaches who designed the clothes for "Colonel Blimp," "Henry V" and "Caesar and Cleopatra" is designing the costumes.

Unit appointments are nearly complete. Production manager is George Maynard; lighting, Otto Heller, with Gus Drisse as operator and Bob Day as focus; W. C. Andrews art director, and Vera Campbell, editor.

Tony Morzini is in charge of make-up, casting director, Eric L'Epine Smith; Richard Greene and Ann Todd are the stars.

Continued from previous page
any less thorny than that of equipment.

CASTING departments and chiefs should note the of British Actors' Equity, which has this week opened a bureau at 17, Coventry Street, W. 1, where actors and actresses returning to resume their careers from the Services are getting registration and facilities for contracts for employment. At least 600 players are likely to be available, and this must greatly extend the present restricted range of casting. The bureau is financed by a fund originally started in 1940 by British players in Hollywood; and the blessing of the B.B.C. and the A.C.T.

The R.C. organisation has recognised its value in a very practical way. It is prepared to take still photographs of demobbed actors and actresses for its own files and for those of the Bureau, which has an influential committee of management and the alliance of the well-known "Spotlight" casting

2.-PRODUCING

Dickens' Story is On Kent Location

ON the actual marshes described by Charles Dickens in "Great Expectations," David Lean is directing the sequences so vividly narrated in the book's early chapters dealing with Pip's adventures with the escaped convicts.

Anthony Wager, the unknown schoolboy plays the important part of young Pip.

Shooting this week took place outside Joe Gargery's forge and cottage and on the surrounding marshes. Dawn shots showed Pip stealing out of the forge carrying food and brandy for Magwitch the convict (Finlay Currie). Christmas Day at the forge is interrupted by the arrival of soldiers hunting the convicts.

Joe Gargery (Bernard Miles), accompanied by Mr. Wopsle (John Burch) and Pip join in the chase, while Uncle Pumblechook (Hay Petrie) and Mrs. Joe (Freda Jackson) see them off.

A visitor to the site, Leslie C. Staples, editor of the Dickens Fellowship, congratulated producer Ronald Neame on the fidelity of the forge and cottage.

The second location unit under the direction of Roy Kellino shot stage-coach sequences on a location two miles from Denham.

3.-COMPLETING

LOVE SCENES FOR "CARAVAN"

STAGE 4 at Shepherd's Bush is at present filled by a mountain-side set for the Gainsborough's "Caravan."

This picture has now covered much of the difficult location and important studio work, and is rapidly nearing completion.

In the centre of the stage is the entrance to the cave where Rosal, the gipsy girl, lives and hides her lover, Richard, after he has been wounded by bandits and hunted by the Civil Guard. The scenes between Jean Kent and Stewart Granger on this picturesque set varied from the gay to the tragic.

The first sequence shot by director Arthur Crabtree showed Jean Kent bringing clothes to Granger which she has bought from a dead bandit's family.

On another stage Crabtree covered back projection sequences showing Robert Helpmann, Anne Crawford and Dennis Price on a wild coach ride along a mountain road.

Nineteen-year-old Peggy Cummins, an artist at the Gate Theatre, Dublin, left Eynnes (Ireland) by air recently for Hollywood. She was accompanied by her mother. Miss Cummins has signed a contract with 20th Century-Fox to appear in "Cluney Brown."

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George—and "Uke" Will Be In a "March of Time"



GEORGE FORMBY, complete with the inseparable "Uke," will feature in a forthcoming issue of "The March of Time."

George Black, touring the British studios, has secured first-rate pictures at Islington while shooting was in progress on Columbia's "Remember the Unicorn," where Marcel Varnel was directing Formby in a lively musical sequence, with a typical English country pub interior as a background.

Varnel has congratulated cameraman Phil Grindrod on his lighting quality during shooting on this interior.

Crowd Sequences

Effective crowd sequences have been well lit, the camera busily panning and tracking during a fight, following the discovery of a plot in which "Fingers" (Ronald Shiner) is the master mind.

Gaining access to the beer cellar of the "Lion," he pours paraffin into the barrels!

On Stage Two the parlour of the "Lion" makes another striking



A candid camera study of Marcel Varnel, directing, on the Columbia REMEMBER THE UNICORN set

set. Here, "Ma" Brindle (Rita Varian) warns her son Jed of rivalry to his affection for Mary Coulton (Rossalyn Boulter).

Served with R.A.F.

Frank Drew plays the rôle of "Jed" Brindle.

A flight-lieutenant in the R.A.F. until recently, and with four years' overseas service to his credit, Drew has travelled in many countries, including Gibraltar, Italy and Algiers. He signed a contract to appear with George Formby in "Remember the Unicorn" after the pair had met in Tunisia, where George had arrived by air to entertain our troops.

Drew finally moved to the outskirts of Kairawan, and it was from this practically unknown spot that a number of our bombers were sent out on night operations over Japanese territory.



Sydney Box Plans for the Future

... AND LOOKS BACK
TO THE PAST

FIVE new films are already planned by Sydney Box, headed by the Technicolor version of the ballet-story, "The Three-Cornered Hat," for which exteriors will be shot in Spain. Box has had an interesting career, climaxed by his considerable success as a producer during the last few years.

It was recently that he set up his own production organisation; but he is no newcomer to the film business.

Graduating from journalism (which he says is the best training he could have had) he went into films in 1935 and learned the job from the beginning.

During the first three years of the war he put his organisation at the service of the Government and made training and propaganda films at the rate of one a week. His annual output at this period was equal (in footage if not in star value) to that of M-G-M!

Then, with his own shorts organisation running under its own momentum, Box jumped into features. He produced "On Approval" for Clive Brook.

"They didn't like the picture very much in this country," says Sydney, "but the Americans ate it up and its now in its twentieth week in Hollywood."

Three for Two Cities—"Flemish Farm," "English Without Tears" and "Don't Take It to Heart"—were next on the list.

New Venture

With these four pictures—costing nearly £500,000 between them—safely launched in 18 months, Box decided it was time to branch out on his own. Taking a lease of Jack Buchanan's Riverside Studios, he gathered around him a unit of his own.

The new venture didn't start too well, film people are always suspicious of the new boy and the first picture, a suburban family comedy, "29, Acacia Avenue," was at first refused a booking by the major circuits.

Then Box persuaded A.B.C. to give the picture a single week's engagement at Luton, and to-day "29, Acacia Avenue" looks like grossing



Jill Evans the new star of Sydney Box's 29 ACACIA AVENUE (Columbia) visited Ramsgate recently to select a Beauty Queen. She enthroned her choice

more than double its production cost. After that things were much brighter for the Box unit.

James Mason went to Riverside to work in the second feature, "The Seventh Veil."

"The Years Between" is nearly finished. This is a story about a soldier, presumed dead.

Sydney Box has five new pictures planned—and several more in the preliminary stages.

"The Three-Cornered Hat" is based on the same story as the ballet. Box will make this in Technicolor and the exteriors are to be shot in Spain.

Next come four black and white pictures—"Selfmade Man," "He Saw Stars" and "The Man Within," based on the Graham Greene novel.

ACTOR-WRITER RETURNS FROM MINISTRY WORK

... With Some Happy
Memories

AFTER six years in a special "hush-hush" job in one of the Ministries, Edmund Dalby returns to writing and acting for the stage and screen.

In pre-war days he appeared in England with Sydney Howard, Lili Palmer, Robert Donat, Jessie Matthews and worked in the scenario department of Associated British Pictures on the script of his own play, "Lend Me Your Wife," eventually produced by Gaumont-British. He also wrote the comedy dialogue for "International Revue" and "Take Off that Hat."

His American experience includes parts with May Robson, Edward Arnold, Grace George, John Barrymore and Ina Claire.

Those High Salaries

In the old days he recalls co-starring with William Jefferson, where the highest salary paid to anyone in the picture was five dollars a day, also the signing of a contract to play a part only to discover when arriving on the set that he had to fight Gentleman Jim Corbett. They had conveniently forgotten to mention this.

He met Norma Shearer the day she arrived in New York from Canada and introduced her to an agent who got her a small part with D. W. Griffiths in "Way Down East," her first appearance on the screen.

TWO CITIES WILL MAKE A THRILLER

"Odd Man Out," F. L. Green's recent novel, has been chosen by Two Cities to be made into a film. The story is set in Ireland and is a murder yarn.

Carol Reed, who will direct and produce, will leave for Belfast in the first week of October, where he will be joined by the author.

Preliminary work will entail the lining up of suitable locations for exteriors, and Reed hopes to engage certain members of the Abbey Players to play in the picture. Following Irish exteriors, the film will be shot at Denham.



SYDNEY BOX



The Observation Window

A.C.T. and Technical Standards

DEATH OF EASTMAN-KODAK CHAIRMAN

THE A.C.T. published last week an interim report of its Technical Standards Committee which was appointed in November of last year. The report recommends interchange of knowledge and experience between technicians, the institution of an apprenticeship scheme, and the setting up of agreed technical standards of competence, with awards for outstanding work.

A PERMANENT technical committee is suggested, which would encourage the formation of sub-committees organised by districts, jobs, or sections of the industry. In order to widen experience and gain knowledge, the organisation of lectures, demonstrations, visits to studios and laboratories is recommended, together with library development and the publication of papers.

It is recognised by the Committee that the activities which are suggested will need a great deal of money finance, but "with the technical side in the industry it should be an insuperable difficulty to get the equipment and make the necessary installation for a projection theatre. A Technical Fund is to be set up to provide the necessary money.

WHILE it is very encouraging to remark the enthusiasm of the committee and wish for its success, it seems a pity that mention should not be made of the service on the technical side of the industry which are offered by the B.K.S. in its lectures, demonstrations, discussions, and so avoid overlapping. There appears to be an antagonism on the part of some A.C.T. members to the work of the B.K.S. indeed, one A.C.T. member spoke of it to me some time ago as the organisation of the "bosses."

TECHNICAL instruction is technical instruction, whether a class is organised by the "bosses"

or the "bossed," and it must be admitted that during the past three years or so some very interesting talks have been given on matters of daily interest to those working in studios, laboratories and theatres, of which very few A.C.T. members have availed themselves. Until the A.C.T. is able to raise its fund and equip its projection theatre, could there not be a closer

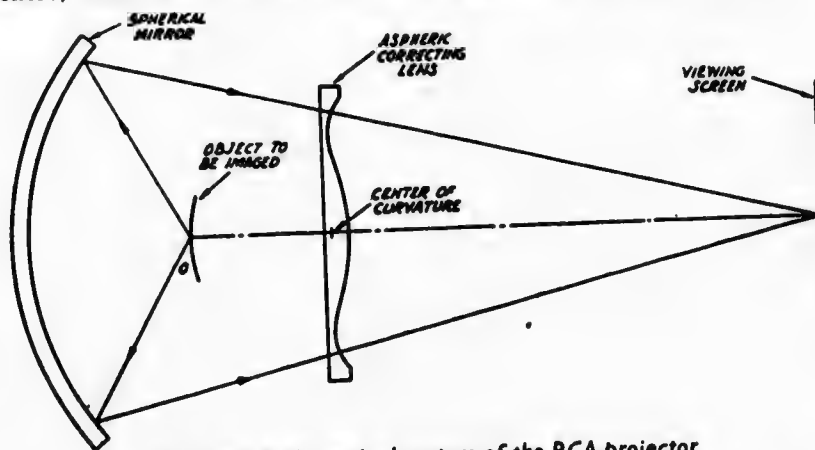


Diagram of the optical system of the RCA projector

association between the two bodies than exists to-day?

A LEADING figure in the American photographic world has passed away in the person of Frank W. Lovejoy, chairman of the Eastman-Kodak Co. Joining Mr. Eastman in the early days of the business in 1897, Mr. Lovejoy was soon appointed assistant manager of the manufacturing plant at Rochester, and became manager in 1900, a position he held for many years. In 1924 he was elected vice-president and general manager, later to become in turn president and chairman of the board.

HE was intimately associated with all the great developments which have taken place in

Continued in next column

STRIVING FOR LARGE SCREEN TELEVISION

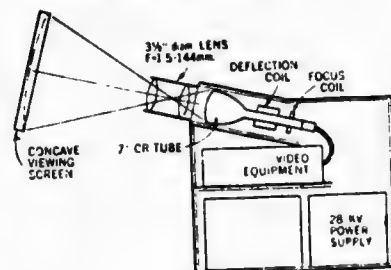
Two New Projection Models

POSSIBILITIES of achieving large-screen pictures of televised events are exercising the minds of research departments of companies producing receiving apparatus with the aim of obtaining a projection unit which will enlarge a picture sufficiently to be acceptable to kinema audiences. So far nothing has been produced which beats the Baird receiver used in some London kinemas in pre-war days.

Two models have been described and illustrated in American technical papers—one, the product of the Allen B. Dumont Laboratories, the other of RCA. The former produces pictures 3 by 4 feet by 4½ by 6 ft. in dimension. This unit has a seven-inch diameter cathode-ray

tube operating having a speed of 11.5 and a focal length of 144 mm. The projection tube is seven inches in length. Magnetic deflection and focusing are employed.

A paper on the RCA system was submitted to the Society of Motion Picture Engineers' Conference, and is printed in the Society's *Journal*. This model has a projection system different from the Dumont. Its optical system consists of a front surface spherical mirror with a weak non-spherical correcting lens located at the centre of the curvature of the mirror. The object to be imaged is roughly half-way between the mirror and the lens. The object of the correcting lens is to correct for spherical elevation of the mirror without introducing serious elevations in itself. So the correcting lens is made as weak as



Cross section diagram of Dumont television projector

tube operating at 28,000 volts on the second anode, a conventional lens system projecting the image on to a specially-made concave screen with sufficient brilliance to hold the attention of about 100 people. The foot-candle standard is only four.

A 3¼ in. diameter lens is em-

ployed having a speed of 11.5 and a focal length of 144 mm. The projection tube is seven inches in length. Magnetic deflection and focusing are employed. A paper on the RCA system was submitted to the Society of Motion Picture Engineers' Conference, and is printed in the Society's *Journal*. This model has a projection system different from the Dumont. Its optical system consists of a front surface spherical mirror with a weak non-spherical correcting lens located at the centre of the curvature of the mirror. The object to be imaged is roughly half-way between the mirror and the lens. The object of the correcting lens is to correct for spherical elevation of the mirror without introducing serious elevations in itself. So the correcting lens is made as weak as possible and is located in the plane of the aperture at the centre of curvature. The shape and size of the correcting lens depend upon the throw or magnification for which the system is to be used.

J. BENSON.

The system employed in this country in pre-war days employed a special cathode-ray tube producing a small image of about 4 inch wide of high intensity. This was projected on to the screen through a large lens, the resulting picture being about two or three foot-candles on a 10 to 15 ft. screen. Very high voltages were needed—up to about 64,000, this needing special transformer and rectifier units.

POOL CARBONS

SHOWMANSHIP

Edited by

The Showman

I HAVE received a letter from a kinema manager which makes a footnote to what I wrote a couple of weeks ago, when an assistant manager wrote to me asking whether, as an active co-operator in his manager's exploitation scheme, he could claim a showmanship certificate.

My correspondent tells me that he has a very capable trainee who has been with him for some months, and who helps with the exploitation. This is what he goes on to say:—

"I am very willing to agree that my trainee has designed much of the publicity for campaigns carried out recently, mainly because it is part of his training. He also has a few ideas, some good and some not so good, and on the principle that two heads are better than one, his suitable ideas have been merged into various schemes.

"I have been in the business nearly thirty years and have carried out many, many publicity schemes, while my trainee entered the industry at the end of last year. Little more need be said except that all my efforts and knowledge of this business will always be at my trainee's disposal.

"In conclusion I would give all trainees and assistants this advice: 'Don't try to run before you can walk, for when you have completed ten years in this business of ours, you will begin to realise how very little you know about it.'"

This, I think, is the view that most experienced managers will take on the question, and, although I recognise the ambitions and abilities of the more able trainees and assistants, I think that it is the right view. There is so much more to the business of managing a kinema successfully than appears on the surface. A great deal of it can never be learned, for a part of good showmanship is instinctive.

Therefore, I think that most trainees and assistants should be prepared to go slowly. Natural aptitude for the job is a great asset, but it can never take the place of experience, and the real test of a man's showmanship skill comes when he is entirely on his own.

I hope these remarks will not discourage trainees and assistants. As I said before, any work they do completely on their own will receive consideration in these columns. And where they help a manager, even if it seems to them that they are doing the major part of the work, they should remember that, more often than not, they are being permitted to do so as part of their training.

★

E. H. WHITTELL started something when he suggested in these pages that advertising doesn't "sell" films. The other day I met another manager who shared his views.

"About £30 to £40 is spent in this theatre every week on publicity of various kinds—banners, posters, cards, window notices, Press announcements (in no less than four local papers) and slides," he said, "yet in the course

of a week I have to answer at least a hundred telephone calls asking what films are showing. Not what times they are being screened, you notice, but *what pictures* are being shown. If our advertising were effective this would not be necessary."

On the other side was the showman whom I met not two hours later who showed me concrete evidence that, through constructively publicising a film which did not take the public fancy very strongly, he did better business with it than



any other exhibitors who showed it in that territory at the same time. The controversy will never have a tidy solution.

★

BESIDES seeking the goodwill of your patrons it is essential for the efficient running of your house to have the goodwill of your staff. I commented on this last week. Now comes further news of a showman who earns the loyalty and support of his staff.

He is A. E. Foster, manager of the Ealing Forum (A.B.C.), who, on a recent visit I paid to him, was



warm in his praise of foreman J. Tebb, who does all the cutting out of posters and display material, and chief projectionist V. Weaver who is an expert in providing special lighting and optical effects to enhance the attractiveness of lobby displays and the visual appeal of stage presentations.

The remainder of the staff are just as helpful. Usherettes take part in scenes, assistant electricians scout round for materials with which to build displays, etc.

It is good to hear of a happy team like this and fitting that they should be given the praise they

H. W. Dixon, of the Peckham Odeon, arranged this specially painted lobby display to put over **DIAMOND HORSESHOE** (20th-Fox). Left: This eye-catching display was devised by T. Moray, of the New Coliseum, Liverpool, to exploit Warner's **ARSENIC AND OLD LACE**.

deserve. The Forum is a bright example for other halls.

★

THE still photo, a standard item of publicity with most exhibitors, is one that he is abandoning the less useful because he has found that only the children look at them, and, as many films are not for children, the pictures have no effect on the adults.

Instead, therefore, he is converting the still frames on the front of his theatre to take posters which, because they are bolder and visible from a greater distance, are likely to be more useful for his purpose. I don't know how many showmen would agree with this—but certainly a point of view.

★

WE often appeal for plenty of colour in displays, but it should not be forgotten that an equally important ingredient in publicity-matter should be contrast. I was reminded of this recently on noticing at the entrance of the East Ham Granada a simple black-board on its easel. Pinned to this plain black board were several

white cards printed in one of the several stage acts at week in the pro-ross the top of the mounted in rough, vari-ous the single word

his announcement was the sort of thing could make at negli-ent was outstanding as er, mainly because of an eye-est of black backing, the con-ter and white cards.

*

IN most of the second-class and low shopping districts (by which I mean those less crowded localities to which multiple stores have not penetrated and where the small shopkeeper comes into his own) you will find that at least one trader has an unobtrusive board on which those with something to sell or exchange or who need services or merchandise can hang a card declaring their wishes.

This is the poor man's (and woman's) auction mart, and, unless you have studied the boards, you would be surprised at the care with which they are perused by men, women and children, whether they are personally interested or only inquisitive.

A card pinned on one of these boards at a cost of 3d. or 6d. a week is assured of close scrutiny by hundreds of the people living around the shop and represents a better means of advertisement than most others—the local Press included.

But I have yet to see a kinema notice on one of these boards. I should have expected some enterprising exhibitor with, say, "A Place of One's Own" as his feature, to have scratched a card in imitation of all others to be found there (with, perhaps, something to make it stand out from the rest) and persuaded the small shopkeepers around his hall to stick his announcement on their boards.

I am convinced that an occasional notice, properly concocted and carried out, placed on these poor-folk's well-boards would prove valuable publicity for a show.

Pin-up Girl

THIS is one of the most attractive presentations I have seen throughout the country, a sales representative told A. J. Sadler of the Astoria, Brighton, last week when the local heats of the "A. Britain 'Pin-up' Girl Contest" were held at that kinema, resulting in the choice during Friday's final of Edina May Thompson, of 60, Whiteho Place, a 19-year-old member of an old Brighton family, being chosen as the town's winner.

Miss Thompson now becomes eligible to enter the Area Contest, the first step towards the final Contest, the prize for which is a cinema and a part in a British film.

A. J. Sadler certainly excelled himself for the occasion. The contest caused much interest and daily reports appeared in the Brighton Press. Some 60 girls

entered, two winners being chosen every evening. Outside the Astoria considerable attention was drawn by window displays of photos of the entrants, who comprise some of the loveliest girls in the town.

Friday night's contest presented the grand finale. The Mayor and Mayoress of Brighton were there to help with the adjudication as well as Ald. J. Talbot Nanson, Ald. F. G. Beal, J.P., Ald. S. C. Thompson, J.P., and "Sylvia," of the Brighton and Hove Gazette, who judged the preliminary heats.

While this contest had no reference to any particular film, it gained valuable



publicity and no small good will for the Brighton Astoria. This kind of thing, if not overdone, is an excellent reputation-builder.

Piracy

THROUGH the energetic campaign devised and executed by D. J. Malcolm, all Forest Gate knew that "The Princess and the Pirate" (RKO-Radio) was to be shown at the Odeon.

His outside posters included one which asserted: "Bob (Pirate) Hope made Davy Jones rock the depths with laughter" and was overprinted: "Great special news—storm in the Atlantic," and another reading: "June 6th, 1944—Allies invaded Normandy; August 20th, 1945—Pirate Hope invades Forest Gate."

He had shop tie-ups, lobby cards, a vestibule display, flags (including specimens of the Jolly Roger—made on the premises from old black-out material and scraps), screen publicity and other visual reminders, and also ran a novel competition based on a gag in the film.

Right at the end of the picture Hope shoots out a wisecrack aimed at Bing Crosby, and this was so American in its style and meaning that Mr. Malcolm thought many people would fail to understand its significance, so he offered prizes of free seats for the first patrons to explain the line correctly.

Hunt the Topper

R. THORBURN set parts of four London boroughs agog with his unusual publicity stunt to boost "I Lived in Grosvenor Square" (Pathe) at the Kentish Town Forum (A.B.C.). It was an identity competition somewhat on the lines of the "Lobby Lad" hunts of pre-war days.

He got a man in full evening dress (in-



The bright display above was erected by J. O. Macdonald, of the Gaumont, Aberdeen, to publicise RKO-Radio's THE THREE CABALLEROS. The ghostly figure (left) was used by P. Sykes, of the Odeon, Crewe, to exploit BLITHE SPIRIT. The phantom was manufactured out of mutton cloths, with green gelatine eyes.

advance by the screening of teaser and portrait slides, issue of posters and insertion of extensive notices in the local papers, which devoted considerable free editorial space to the contest. In consequence, practically everyone in the wide area concerned was on the look-out for "Mr. Grosvenor" and the film received a terrific boost.

Revolving Sign

D. McINNES, of the Broadway, Southampton, devised a novel attraction to exploit "I Live in Grosvenor Square" (Pathe).

A large square illuminated revolving sign was hung under the centre of canopy. The sign was in scarlet with gold lettering, with "I Live in Grosvenor Square" spaced round its four sides.

A card bearing on each side the invitation, "Come and See Me," hung from bottom of the sign and flags of all the Allies decorated the top edge of sign.

The whole turned first to the right

Back to normal...!

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CATEGORY INDICATORS

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CINEMAS IN ALL PARTS OF THE UNITED KINGDOM
GOOD PRICES PAID AND IMMEDIATE DECISIONS.

Write in confidence to:—The Purchasing Agents, J. ROWLAND SALES LTD.,
Cinema and Theatre Estate Agents and Valuers, Fareday House, 8-10,
Charing Cross Road, London, W.C.2. Tel. Nos. TEM 9710 and 9719.

The Showman On : —

THE LOCAL ANGLE: CONTEST THAT PAID: A CHURCH TIE-UP

for a dozen revolutions and then to the left, and, particularly when illuminated, was a great attraction.

It became a kind of slogan among the young people: one heard everywhere in the district, "Come and See Me, I live in Grosvenor Square."

Bride's Approach

A NUMBER of girls in the Bristol area have married American Servicemen, and in order to help them prepare for life in the States the American Red Cross has arranged a number of "Brides' Hours," in which the girls are brought together and learn something about America.

Two Bristol managers, R. Cowgill, of the King's, and V. French, of White-ladies, took advantage of these gatherings to boost the film "I Live in Grosvenor Square" (Pathe), which they were showing on a concurrent run. They had special cards prepared and shown at three of these gatherings, advising the brides not to miss seeing the film of "A Love Story that Bridges the Atlantic."

This was only part of the comprehensive exploitation scheme which they put over. A special tie-up with house agents stated "To Let everybody know 'I Live in Grosvenor Square' is at the White-ladies next week."

Arsenic and Laughter

A NOVEL display was arranged for "Arsenic and Old Lace" by Tommy Moran, of the New Coliseum, Paddington (A.B.C.), Liverpool.

This was in the form of two 1-gallon glass bottles (Spanish and French)—50 years old—one with crimson liquid, marked "Arsenic" and one with lemon, marked "Tonic," the handles of these being tied together with an old lace dress.

A heaped plate of bi-carbonate of soda, marked "white arsenic," and a card worded "A good comedy farce? No doubt a bit ridiculous at times, but nevertheless you will laugh and laugh, and if you don't, then see me on the way



This attractive window was arranged by R. G. Butler, of the Capitol, Cardiff, to exploit I'LL BE SEEING YOU (RKO-Radio).

out for a dose of arsenic without the lace."

The Sheffield Way

THE Capitol, Sheffield, went all out on publicity for their showing of Paramount's "Here Come the Waves."

Three weeks before playdate novelty cards were distributed to patrons with the words: "If a man takes a drink—that's his business. If a woman smokes a cigarette—that's her business. On the other side of this card—is our business."

On the reverse side of the card appeared the preliminary advertisement noting that Bing's appearance co-incided with the Capitol's sixth Anniversary week.

The week before playdate, the cinema

ran a Bing Crosby Crooning Contest, with a £5 prize, which resulted in packed houses for that week. There were so many entrants for the competition that time would not permit them all to appear. Judging was by audience applause.

The front of house was suitably decorated with a massive poster with Bing Crosby's name appearing in 4-ft.

A street parade during the actual week of screening served to plant more deeply still in the minds of passers-by the fact that this classic could be seen at their Odeon, to

Moving Display

AN impressive and moving piece of stage work was arranged by E. P. Hills, of the Palace Cinema (Emery), Peterborough, for his screening of "Madonna of the Seven Moons."

A week before playdate the local church was giving two nights' entertainment in the church hall, seating 550. The following presentation was included in the programme.

The stage was draped in black with no lights when the local bar spoke on the beautiful and moving film. The lights dimmed on and the choir, headed by a cross, appeared chanting a psalm.

The lights dimmed out until the whole stage was again blacked out; then suddenly a spot-light was thrown on the centre of the stage, revealing a girl in white kneeling at the foot of a crucifix with a lighted moon overhead and three lighted moons each side.

This remained for two minutes to the music of Handel's "Largo," played very softly. The spot-light was dimmed off, leaving the stage again in darkness until the tabs were drawn. The church authorities were very helpful. The stage-draping was lent and everything belonged to the church. The only cost was 10s. for the making of the Seven Moons.

Another Tree

ANOTHER tree presentation to America took place at Hastings when considerable attention was drawn to the showing of "A Tree Grows in Brooklyn" (20th-Fox) at the Gaiety Cinema.

A. Hampson, the manager, arranged a presentation in his foyer of a small oak tree to Sgt. Bontam, of San Antonio, on behalf of Mayor La Guardia of New York by the Mayor of Hastings (Ald B. Blackman, J.P.) on behalf of his townsfolk.

The tree which was taken from the local Alexandra Park was presented as a token of esteem and good will towards our Allies, and to commemorate the end of the second world war in which Hastings was a front-line town.

Oriental

ATTENTION to atmosphere helped E. A. Hill, of the Capitol (Odeon), Upminster, to put over U.C.'s "Blood on the Sun."

For his foyer display he was able to borrow some very large Oriental lanterns and small ones, also some Buddha ornaments. His cash desk was converted into a booking office for Tokyo.

This created an Oriental atmosphere as patrons entered. Many of them passed complimentary remarks on the display.

Chair Campaign

THERE were some novel ideas in the campaign devised by C. Paice, of the Theatre Royal, Portsmouth, to put over "The Fifth Chair" (United Artists).

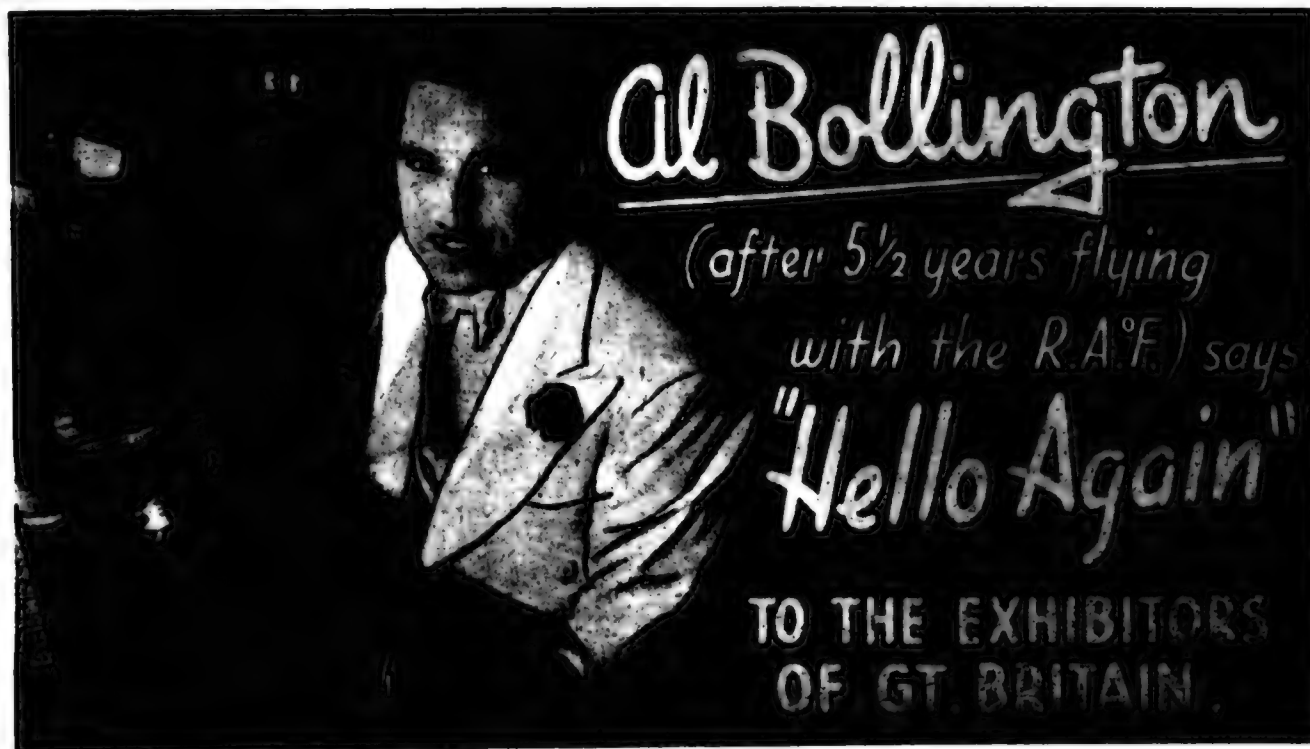
Four weeks before playdate a chair was fixed on the wall at eye level in the circle foyer, two large arrows pointing to the chair, the chair being between the points of the two arrows. The following wording contained the following:

"Coming here shortly, the details of the film."

Each week after this, until posters were added to the display, a badly slashed seat was fixed on an easel which carried a question with the following wording: "Is this not the Fifth Chair? This is a damaged seat, one of many, that have been damaged. Information as to the would be appreciated. Your patronage would be appreciated when 'The Fifth Chair' next week."

Not only did this display prove an advertisement, it did good, in as not a single seat was slashed the two weeks it was on show.

Newspaper shops and boys
Continued on page 34



THE *Pyrene* AUTOMATIC FILM FIRE EXTINGUISHER

has been supplied in large numbers to all branches of the Fighting Services. The illustration shows the Pyrene Automatic Film Fire Extinguisher fitted to an Admiralty model projector, operated by a Wren.



NO PROJECTION BOX IS COMPLETE WITHOUT ONE

On the left is a letter from the Paignton Picture House which says:

“May I take this opportunity to congratulate you on the production of such an efficient Fire Appliance. No projection box is complete without one.”

Pyrene Automatic Film Fire Extinguishers whether designed for Portable or Pedestal Model Projectors do the same job and are equal in efficiency . . . the keynote of all Pyrene Fire Appliances.

THE PYRENE COMPANY, LIMITED,
GREAT WEST ROAD, BRENTFORD, MIDDLESEX
Telephone: EALing 3444.

THE PAIGNTON PICTURE HOUSE, LTD.
TORBAY ROAD
PAIGNTON
DEVON

November 6th, 1944

Pyrene Company Limited,
Great West Road,
Brentford,
Middlesex.

Re: "PYRENE" AUTOMATIC FILM FIRE EXTINGUISHER.

Sir,

Enclosed please find the two Inspection Service reports, duly signed, as requested in your letter of 1st inst.

May I take this opportunity to congratulate you on the production of such an efficient fire appliance. No projection box is complete without one.

Yours faithfully,
THE PAIGNTON PICTURE HOUSE, LTD.
C. C. M. M. M.

Continued from page 32

carried or displayed a double crown poster with the following wording: "The Portsmouth Evening News. The mystery of 'The Fifth Chair.' See to-night's Theatre Royal advertisement."

One hundred hanging cards were printed with the following wording: "This is not 'The Fifth Chair'; that funniest horrific murder mystery is showing all this week at the Theatre Royal." These were hung on deck chairs and the small hard chairs along the sea front, on chairs in barbers' shops, public-houses and cafés.

Cut-Out Work

LAST month's prize-winner, V. G. Churchill, of the Golden Domes, Camberwell, made an early start in his exploitation of "Salome, Where She Danced."

Ten days before playdate he put up a foyer display consisting of a large cut-out of Yvonne De Carlo some 7 ft. high by 6 ft. wide. On the wall of the foyer he had cut-out snips of the stars taken from the KINE. and mounted on black. For extra outside publicity he arranged for 20 D.C.s of Yvonne De Carlo with title of picture to be fly-posted around the district with a slip "Golden Domes, To-day" over the top.

During playweek he had the large cut-out of Yvonne De Carlo mounted on the front of the theatre with a banner 20 ft. by 4 ft. underneath. This, coupled with the renter's quads, etc., made a very attractive display.

"There is nothing original in this effort," writes Churchill, "but good business was the order of the week and

people are at last beginning to take notice of the Golden Domes, so I feel rewarded for my efforts."

Dance Appeal

ROBERT BURNS, of the Forum, Southampton, wanted to do something special to put over Anglo-American's "Waltz Time." It was decided that the best way was through the medium of the dance halls.

These were approached well in advance and as a result each hall was endeavouring to out-waltz the others in their Press and other publicity. The big night was at the Guildhall on September 12 with a record attendance for this time of the year. It was almost a 100 per cent. waltz session with various competitions.

The Forum and the film was given very big publicity in the adverts and posters. This being so, it was not necessary for the theatre to spend any money. On the contrary, thanks to the success of the Guildhall Dance, a cheque is being sent as a donation to the A.B.C. Benevolent Fund.

The Church Helps

L. McCOLLIN, of the Tower, Launceston, arranged an unusual tie-up to exploit "The Keys of the Kingdom."

He contacted all the churches at Launceston, and two Canons gave out notices of the picture in their services on Sunday; an unusual procedure! He visited one of the churches, and the Canon asked the congregation to go to the cinema to see the film in question.

He also asked them to send him reports on the film as he wanted to preach a sermon on the subject.

The churches have also accepted posters for display.

MUSICAL SUGGESTIONS FOR OCTOBER 22 RELEASES

ONE AGAINST SEVEN (Columbia)

CERT. A. Length 7,104 ft. Reg. No. F.8370. Reviewed in KINE. July 26, 1945.

STARS. Paul Muni and Marguerite Chapman.

ATMOSPHERE.—War melodrama set in occupied Russia, showing how a simple, uneducated patriot interrogates his involuntary Nazi companions when trapped in a cellar.

ORGAN.—Russian and "Ludmilla" Overture (Glinka) (Boosey and Hawkes arrangement).

NOV-SYNC.—As organ, on H.M.V. D.1808.

STRANGE AFFAIR (Columbia)

CERT. A. Length 7,063 ft. Reg. No. F.8010. Reviewed in KINE. February 8, 1945.

STARS.—Evelyn Keyes and Marguerite Chapman.

ATMOSPHERE.—Murder mystery comedy melodrama, describing how the crazy collaboration of a cartoonist and his scatterbrain wife leads to killing.

ORGAN.—"Der Freischütz" Overture, (Boosey and Hawkes arrangement).

NOV-SYNC.—As organ, on H.M.V. C.3375.

OBJECTIVE, BURMA (Warner)

CERT. A. Length 11,676 ft. Reg. No. F.8149. Reviewed in KINE. April 19, 1945.

STAR.—Errol Flynn.

ATMOSPHERE.—Epic melodrama in the jungles of Burma, covering the hazardous mission of a band of U.S. Paratroops.

ORGAN.—"Jungle Drums" (Ketelbey, Bosworth).

NOV-SYNC.—As organ, on Bosworth B.C.1135.

CRAZY KNIGHTS (Pathé)

CERT. A. Length 5,659 ft. Reg. No. F.8317. Reviewed in KINE. May 19, 1945.

STARS.—Billy Gilbert and Shemp Howard.

ATMOSPHERE.—Spooky house slapstick comedy.

ORGAN.—"Mysterious Episode" (Engelmann, Bosworth).

NOV-SYNC.—As organ, on Bosworth B.C.1035.

DANCING LADIES (Columbia)

CERT. A. Length 5,496 ft. Reviewed in KINE. September 20, 1945.

STARS.—Jane Frazee and Jimmy Lloyd.

ATMOSPHERE.—Romantic comedy melodrama, with a colourful "love-diver." The plot tells of chequered romance between two G.I.s and a couple of big-hearted taxi-dancers.

ORGAN.—"Friend of Yours" (Chappell).

NOV-SYNC.—As organ, on H.M.V. B.D. 5895.

STABLEFORD All-Metal FINEST LIGHT and SOUND SCREENS

See and hear it at the Empire, Leicester Sq., the Odeon Theatre and the Leicester Sq. Th., W.C.2

STABLEFORD ALL-METAL SCREENS LIMITED

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Phone: Park 7682

FOSTERS (CURTAINS) LIMITED

OF NOTTINGHAM

FOR CINEMA
DECORATIONS
AND CURTAINS

375, WESTDALE LANE WEST
TELEPHONE 6047

FRED A. FOSTER
MANAGING DIRECTOR

The Showman

PATERSON'S
(GLASGOW)
LIMITED
THEATRE FURNISHERS

REPAIRS
STOCKS OF
MATERIALS
STILL
AVAILABLE
ESTIMATES

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HOWARD ST.
GLASGOW, C1

TELEPHONE
CENTRAL 5289

THE PLACE for extra care with publicity is at the theatre. Here there should be no pieces of wood crudely put together and even more crudely painted; no scraps of paper hastily worded and roughly written; but frames enhancing appearances and publicity that is as attractive as it is forceful. Coltman's supply both at an inclusive weekly rate, with various services to suit all theatres.

Coltman Displays
LIMITED
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COMPTON ORGANS The Best in the World

◆ COMPTON Organs are installed in the Theatres of ASSOCIATED BRITISH CINEMAS, LTD., GAUMONT BRITISH PICTURE CORPORATION, ODEON CINEMAS, LTD., and by many other well-known Exhibitors.

◆ EXHIBITORS contemplating the installation of new Organs or the modernisation of existing instruments are invited to communicate with us with a view to the early preparation of suitable schemes for completion as soon as circumstances permit.

◆ In the past five years the company has been privileged to produce many kinds of precision war work. The valuable experience gained and the new manufacturing methods perfected during this period will be reflected after the war in improved mechanisms of the most modern construction, perfect performance and the highest degree of reliability.

◆ In short, Compton Organs will, as always, represent the utmost value in work of the highest grade.

EXPERT advice on your post-war Organ needs will gladly be given on receipt of your enquiry.

THE JOHN COMPTON ORGAN CO. LTD.
Chase Road, North Acton, N.W.10
Tel.: ELGAR 6666

Son Succeeds His Father in Bolton Directorship

BOLTON Theatre and Entertainment Company has invited **Ald. Bleasley, J.P.** to succeed his father as managing director of the company. He has accepted, thus taking control of the Theatre Royal, the Grand Theatre, the Hippodrome, and the Regent Cinema. As a director of the company for many years he has been closely associated with the entertainment world, following in the footsteps of his father and his grandfather. **Ald. Bleasley** has for the last six years been a member of the Executive Committee of the Provincial Entertainment Proprietors' and Managers' Association, and represents it on the Theatres National Council. He is also general manager of the Manchester Billposting Company, and its 13 associated companies, and is president of the Lancashire and North-Western Counties Poster Advertising Association. He is also president of the National Chamber of Trade and the Lancashire and Cheshire Chamber of Trade.

On behalf of the Committee of the Manchester and Salford branch, **T. S. Dawson** presented the ex-chairman, **H. Newbould**, of the J. I. Emery circuit with an onyx dining-room clock with a silver inscription plate as a memento of his service to the branch during the years 1943-44 when he was in office.

Danilo Changes in Management

MORTIMER DENT, chairman of Danilo Cinemas, Ltd., Birmingham, announces several managerial changes on that circuit. Manager, **A. J. Firth**, until recently in charge of the Danilo, Quinton, has been transferred to the Northfield house.

This move brings promotion to **A. E. Elliott**, circuit relief manager, who now has charge of the Danilo. Manager **F. W. Coussens**, of the Danilo, Hinckley, has changed over to Cannock, and **A. J. Hope**, who has held positions on the Odeon circuit. Finally, **R. A. Baker**, formerly associated with the Danilo, B. Hill, in succession to **A. J. Whitehouse**.

Joy Roberts, formerly of G.F.D., is now in charge of the publicity activities of John Corfield Productions.

A double representation was made on September 14 to **George Hutchison**, for 25 years an attendant at the Embassy (Shipman and King), who retired that day. On behalf of the directors of the Embassy, **manager, S. H. Row-Hutchison** a cheque for ten guineas in appreciation of

MAINLY ABOUT PEOPLE

his long service. A century-old Chinese plate was handed to him on behalf of the manager and staff of the Embassy.

R. P. Rutherford, general manager of the Queens Picture Theatres, Wallasey, Liverpool, Waterloo, Ashton-in-Makerfield, etc., and chairman of the Liverpool branch of the Society of Cinematarians, has been adopted as a Conservative candidate for one of the Wallasey wards in the forthcoming municipal elections. He is

man to **John Myers**. He will specialise in liaison work between Central Publicity, the studio and the two distributing companies, Eagle-Lion and G.F.D.

This is the continuation of many years' association, as he was in a similar position with London Film Production as exploitation manager.

In 1938 **Downing** joined **Myers** in his private publicity company as a partner.

J. S. Sakier, of the Odeon, Brighton, has been elected chairman of



Renee Asherson helped to put over HENRY V (Eagle-Lion) and Thanks-giving Week when she sold stamps at the Odeon Astoria, Streatham

an ex-chairman of North-Western branch C.E.A.

J. J. McCracken, of Shawlands, Manchester Road, Rochdale, Lancs, managing director of Proprietary Theatres, Limited, and Jackson's Amusements, Limited, has accepted an invitation to stand as Conservative candidate in the Brimrod ward in the forthcoming Rochdale municipal elections.

Brendan J. Stafford, at present in Ireland shooting and directing a short for G.B.I., was referred to in the KINE. on September 13 as the G.B.I.'s chief lighting cameraman and a director. This was a slip of the pen—in fact, **Stafford** has been loaned to the unit for the production. **Frank North** has been lighting cameraman for G.B.I. for the past eight years, together with the expert team of **Jack Parker** and **Jack Rose**.

Anthony Downing, now released from the R.A.F. after 5½ years' service, attaining the rank of W/Cdr., has joined the Central Publicity Department of Production Facilities, where he will act as right-hand

the Brighton and Hove Entertainment Managers' Association. Last year he was vice-chairman, with **Geoffrey Foster**, of the Regent, Brighton, as chairman. **Mr. Sakier** is the first member of the Odeon circuit to hold Executive Office in this local association.

A coming-of-age party of more than passing interest to Midland exhibitors was held at the Solihull Council House on Monday of last week. The occasion being the coming of age of **Daphne**, daughter of **A. E. Baker**, director and general manager of P. and M. Advertising Service, Ltd., Birmingham, a popular figure in film trade circles on the advertising and publicity side. Her sister **Pamela** also celebrated her seventeenth birthday.

One of the older generation of cinema managers, **Albert Ernest Toovey**, for so long in charge of the Lyric, has resigned to take up an important appointment at Southport. He is succeeded by **Raymond Weston**, who has been associated with the trade since 1913. For several years past he has had charge of the Grand Picture Palace, Handsworth.

MIDLAND R.A.F. MAN MAKES THE MOST OF HIS LEAVE

SQUADRON-LEADER GEOFF. T. J. KNOWLES, pre-war Midland representative of Sound and Cinema Equipment, is enjoying a brief period of leave by renewing acquaintance with his friends in the Birmingham area.

Joining the R.A.F. in the early days of the war, he returned from the Continent in the middle of last week.

D. T. Hoddinott, assistant to manager **A. R. Tilney**, Olympia, Newport, Mon., since June this year, is leaving this week to take over the management of the Regal, Kinshill, Dursley.

He has been with A.B.C. since November, 1943, when he started his training with **Trevor Jones**, at the Regal, Promenade, Cheltenham.

Ex-Employee Out of Jap Hands

PTE. JOHN GEORGE PLUMMER, Noble Street, Rishton, has been released from a Jap camp and will soon be on his way home. In civil life he was employed at Regal Cinema.

New manager of the Odeon, Colwyn Bay, is **C. E. Miller**, who succeeds **E. Pettingale**. **Miller** has had a colourful career. Prior to 1938 he held Government positions in Trinidad and Tobago and was invalided home in 1938. He has held managerial positions for Odeon in Stockton-on-Tees, Chester, Scarborough and Blackpool.

W. R. Scutt, Tivoli, Northampton, was the first to screen M-G-M's Great Ormond Street Hospital Appeal film, resulting in collections which totalled £25.

Applications for the film should be made to Appeal Secretary, 67, Long Acre, London, W.C.2.

Arthur Cheek has been appointed London Manager of United Artists, in succession to the late **Peter Bonas**. **Mr. Cheek** has represented the company for many years on the South Coast—and has, besides, a wide general experience of the industry which should serve him in good stead in his new position.

Lieut. Barnet Goldstone, of the Goldstones Cinema Circuit, arrived in Leeds during the week on 12 days' leave from Germany. He expects to be demobbed shortly, and will resume his duties as supervisor of the circuit.

His brother **Maurice** was killed on active service in Italy.

William Margey, under-manager at the Theatre Royal, Dublin, has announced his engagement to **Miss Jean Starrs**, of Kilsyth, Stirling, Scotland.

TRADE union and Co-operative members are very anxious to see "better films on the British screens": that was the impression I had when I spent the week-end at the Workers' Film Association annual conference at Margate. How the Co-operative movement intends to enter the film business in spectacular fashion will be seen in the report on page 3 of this issue.

Delegates are spending most of the week discussing how the film medium can be used to educate the public, to demonstrate trade union ideals, to foster international relations, and to provide first-grade and socially minded entertainment.

They reported that they thought members of their organisations felt that Wardour Street was out of touch with what the public really wanted to see.

They all expressed the hope that every trade union branch and Co-operative Society would be able to have a 16-mm. projector (they estimated their demands would be 2-3,000) within a few years, for educational and propaganda purposes.

Co-operative members said that the Co-operative movement should manufacture its own projectors—it made its own radio sets before the war. They were dissatisfied with the British-made war-time 16-mm. machines.

Monopoly Report Adopted

George Elvin, secretary of the A.C.T., was the first speaker. He said: "The Labour Government will be in favour of the men who work in the Industry. It will combat private monopoly. We hope that at the appropriate time the present Government will put into

Workers' Film Association Conference

WE WILL BUILD PROJECTORS IF NECESSARY

Elvin Asks: "Spam or Films from U.S.?"

By KINE Staff Reporter

operation the major proposals made by the Films Council in the Monopoly Report."

With the end of U.S. Lease-Lend, he said, we should find that the Government would have to redress the £20 odd million taken out of this country by U.S. product by seeing that British films are shown in America.

Wesley Ruggles' "London Town" was not his idea of a British film—it was a carbon copy, better made in the States.

"The time will come," he said, "when we shall have to choose between tins of Spam and films."

If U.S. second features—the films the public didn't really pay to see—were kept out of the country, the more scope there would be for good British pictures. He did not want to see good foreign films barred.

"But," Elvin warned, "Arthur Rank is becoming part of the American film industry. Just look at some of his recent deals. If Rank's way at present is the only way, then the Government should step in with the ideas in the Monopoly Report."

These are some of the other points George Elvin had to tell fellow-unionists about the film industry:—

The industry is controlled by finance—Rank made his initial capital from flour; Courtauld from silk; and Lady Yule's capital came from the money her husband made in India.

A.C.T. took such an active interest in the British industry because the majority

of its members could never adapt their skill to any other profession.

During the war A.C.T. had made a number of agreements with technicians' unions of Allied countries whose Governments were in this country. His recent Paris trip had finalised an inter-change of technician agreement with the French union. A.C.T. wanted to see an inter-change system working with Hollywood.

Films and Society

Ray Elton, documentary director, spoke on the use of film in a planned economic system, urging delegates to persuade T.U.s and Co-operative societies to see that every branch acquires a 16-mm. projector for its use in showing films of social content.

"The Co-ops. should make the films about economics and international relations," he said, "and the unions should make films about the daily lives of their members. Let the coal-miners explain their grievances by means of the film; let them show their film to 'bus drivers.'"

The Co-operative film production policy was of the pre-1914 advertising era: chorus girls stepping out of a bar of soap. That kind of advertising was no good. Now was the time to make prestige and socially minded films.

He estimated that there would be adequate supplies of equipment for 16-mm. work within a few years—G.B. and B.T.-H. were already with new designs.

During a session devoted to the educational film, Frank Sainsbury, documentary director, criticised the Arthur

Rank set-up for making educational films.

He did not like the attitude of specialists who were employed on certain educational films—they set out to prove a thesis, collecting the film material they needed, but leaving out film material that often developed because such



GEORGE ELVIN

material would disprove their ideas. Such an attitude was spoiling many of our educational productions.

On Monday, George Sewell, A.R.P.S. was scheduled to give instruction in film-making with 16-mm. cameras, and Montagu Slater, dramatic critic, was asked to discuss script writing.

Other activities during the week included talks on film music (Dr. Ernest Meyer) and tuition in the use of 16-mm. sound projectors.

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London Trade Show Diary

FILMS TO BE TRADE SHOWN BETWEEN
THURS., SEPT. 27 AND WED., OCT. 3

Thursday

The Deputy Drummer (Anglo-American)

G.B. Theatre. 11 a.m.
Cast: Lupino Lane, Jean Denis, Kathleen Kelly, and Margaret Yarde.
Director: Henry W. George.
Described as riotous fun, this film is about a struggling composer earning a little money as a trap-drummer who practically starves whilst he yearns for the day when his "Rhapsody in Pink" will bring him fame and fortune.
His dream girl, Bubbles, a dancer with the Baritz Dance Band, is the cause of his dismissal. He knocks out Baritz, who is annoying Bubbles. Eventually, regaining a job as deputy drummer with his enemy Baritz, to play at the country home of Sir Henry Sylvester, all ends well on a happy note.

Blood and Sand (20th-Fox)

Century Theatre. 10.30 a.m. and 2.30 p.m.
Cast: Tyrone Power, Linda Darnell, Rita Hayworth, Nazimova, Anthony Quinn, Lynn Bari, and Laird Cregar.
Based on Vicente Blasco Ibanez's novel, "Blood and Sand" was produced by Darryl F. Zanuck with all the pageantry of old Spain and its national festival of the bull-ring.
This romantic drama of men who face death in the arena traces the story of a ragged urchin who, like his father before him, becomes his country's greatest matador.
His wanderings part him from his family and childhood sweetheart, but he returns in triumph. His fame enables him to show his gifts on his mother and friends.
Adulation ensues his head, and infatuation for a beautiful woman endangers his popularity and even his life in the bull-ring.
The climax shows the once-famous matador's defying attempts to regain not only his lost love, but to recapture the crowd's acclaim.
Lavish settings, gem-encrusted and gold-embroidered costumes of the arena and the colorful fiesta scenes are highlights of this first-class reissue.

Wizard of Oz (M-G-M)

Own Theatre. 10.30 a.m. and 2.30 p.m.
Cast: Judy Garland.
The reissue of this Technicolor fantasy should interest a number of exhibitors. The story of a little girl's dream about the land of Oz, the colourful characters—the lion, the wizard and the witch—make this a first-grade picture.
Heading the musical score is "Over the Rainbow" and "We're Off to See the Wizard."

Wednesday

I'll Tell the World (G.F.D.-Universal)

Own Theatre. 10.30 a.m.
Cast: Lee Tracy, Brenda Joyce, Raymond Wharton and June Preisser.
Director: Leslie Goodwins.

Lee Tracy returns to his rapid-fire wisecracking style in this story of a man who lands himself a job as radio announcer by snatching the microphone from a commentator at a football match! Later, aided by a psychology student, he runs a radio "advice to the love-

Forthcoming Attractions

THESE films will be Trade shown on Thursday, October 4, and Friday, October 5, synopsis of which will appear in next week's issue of the KINE:—

THURSDAY, OCTOBER 4,
No Trade shows have been fixed up to the time of going to press.

FRIDAY, OCTOBER 5.
The House on 92nd Street (20th-Fox) at 10.30 a.m. and 2.30 p.m. in the Century Theatre.

lorn" feature, only to find his own romance headed for the rocks. Troubles fade, however, when Tracy indulges in a spot of trickery that puts him at the top of his profession with a charming bride as additional good fortune.

WARNER SHOWS "RHAPSODY"

One of the major films to be Trade shown by Warner Bros. in its current programme, "Rhapsody in Blue," has a strong cast of box-office favourites, including Robert Alda, Joan Leslie, Alexis Smith, Charles Coburn and Julie Basseman.

It was shown to the Trade in Studio One yesterday (Wednesday) at 10.30.

"Rhapsody in Blue," as its title suggests, is the life story of the American top-line composer of light music, George Gershwin. Director Irving Rapper has put into the picture some of the tragedy that beset Gershwin's life, yet in the background is all the romance and lighter side of the composer's early days in New York.

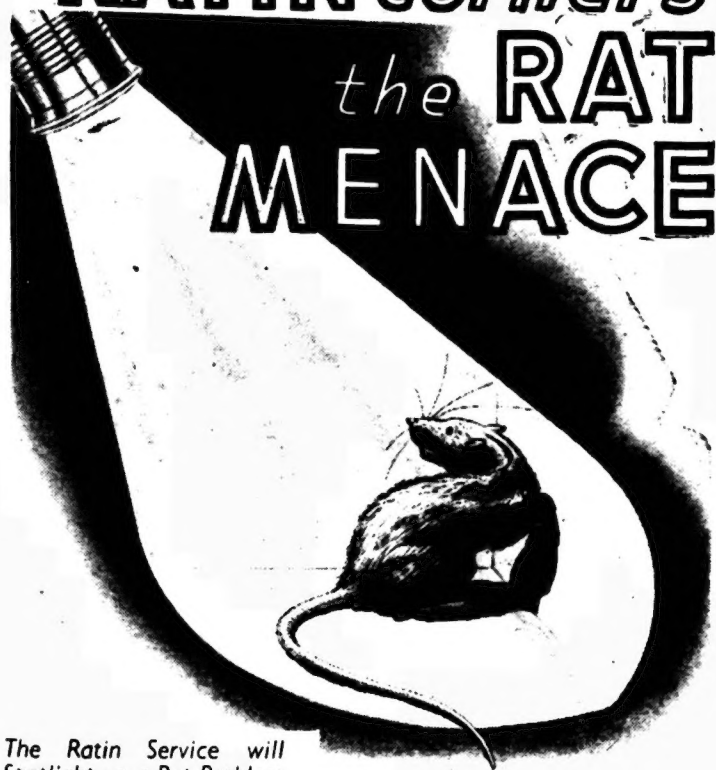
The film features as many as 30 of Gershwin's compositions, with, of course, a grand finale of the famous rhapsody.

There are a number of noted musicians in the cast, including Paul Whiteman, Al Jolson, Oscar Levant, George White and Hazel Scott.

Musicians Invited

Invitations were accepted by a number of British musicians—orchestra leaders, publishers and composers—to be present at the Trade show.

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London and Provincial Trade Screenings

DATE.	TIME.	PLACE.	TITLE OF FILM.	SHOWN BY.	STARS.	CERT.
LONDON.						
Thur., Sept. 27	11 a.m.	G.B. Theatre	Deputy Drummer	Anglo-American		
" " 27	10.30 a.m. & 2.30 p.m.	Century Theatre	Blood and Sand	20th Century-Fox		
Wed., Oct. 3	10.30 a.m.	Own Theatre	The Wizard of Oz	M-G-M	Lee Tracey	
Fri., " 5	10.30 a.m. & 2.30 p.m.	Private Theatre	I'll Tell the World	G.F.D.		
" " 5	10.30 a.m. & 2.30 p.m.	Century Theatre	The House on 92nd Street	20th Century-Fox		
BELFAST.						
Tues., Oct. 2	10.30 a.m.	Imperial	Road to Utopia	Paramount	Bing Crosby	A
Thur., " 4	10.30 a.m.	Imperial	You Came Along	Paramount		
BIRMINGHAM.						
Tues., Oct. 2	10.30 a.m.	Futurist	Rhapsody in Blue	Warner	Peggy Ryan	
" " 2	10.30 a.m.	Scala	That's the Spirit	G.F.D.	Cornel Wilde	
Wed., " 3	10.30 a.m.	Scala	A Thousand and One Nights	Columbia	Peggy Ryan	A
Thur., " 4	10.30 a.m.	Scala	On Stage Everybody	G.F.D.	Victor McLaglen	
Fri., " 5	10.30 a.m.	Futurist	Love, Honor and Goodbye	British Lion		
CARDIFF.						
Tues., Oct. 2	10.45 a.m.	Odeon	Duffy's Tavern	Paramount	Ed. Gardner	U
Fri., " 5	10.45 a.m.	Empire	A Thousand and One Nights	Columbia	Cornel Wilde	A
" " 5	10.30 a.m.	Olympia	Rhapsody in Blue	Warner		
GLASGOW.						
Mon., Oct. 1	10.45 a.m.	Playhouse	Steppin' in Society	British Lion	Edward Everett Horton	
Tues., " 2	10.45 a.m.	Playhouse	Duffy's Tavern	Paramount	Ed. Gardner	U
Thur., " 4	10.45 a.m.	New Savoy	On Stage Everybody	G.F.D.	Peggy Ryan	
Fri., " 5	11 a.m. & 2.30 p.m.	Own Theatre	The House on 92nd Street	20th Century-Fox		
" " 5	10.30 a.m.	Regal	Rhapsody in Blue	Warner		
LEEDS.						
Tues., Oct. 2	10.30 a.m.	Ritz	Her Highness and the Bellboy	M-G-M	Hedy Lamarr	U
Thur., " 4	10.45 a.m.	Scala	On Stage Everybody	G.F.D.	Peggy Ryan	
Fri., " 5	10.30 a.m.	Ritz	Rhapsody in Blue	Warner		
LIVERPOOL.						
Tues., Oct. 2	10.30 a.m.	Forum	Rhapsody in Blue	Warner	Peggy Ryan	
" " 2	10.45 a.m.	Futurist	That's the Spirit	G.F.D.		
MANCHESTER.						
Tues., Oct. 2	10.45 a.m.	Gaumont	A Thousand and One Nights	Columbia	Cornel Wilde	A
" " 2	10.45 a.m. & 2.15 p.m.	Private Theatre	Rhapsody in Blue	Warner		
Wed., " 3	10.45 a.m.	Gaiety	Blood and Sand	20th Century-Fox	Peggy Ryan	
Thur., " 4	10.45 a.m.	Gaumont	That's the Spirit	G.F.D.	Peggy Ryan	
" " 4	10.45 a.m.	Gaumont	On Stage Everybody	G.F.D.		
NEWCASTLE.						
Mon., Oct. 1	10.45 a.m.	Essoldo	That's the Spirit	G.F.D.	Peggy Ryan	
Tues., " 2	10.30 a.m.	Haymarket	Rhapsody in Blue	Warner		
" " 2	10.45 a.m.	Essoldo	The Chicago Kid	British Lion	Donald Barry	
Wed., " 3	10.45 a.m.	Essoldo	Jealousy	British Lion	John Loder	
Thur., " 4	10.45 a.m.	Essoldo	Song of Mexico	British Lion	Adele Mara	
" " 5	10.45 a.m.	Own Theatre	Blood and Sand	20th Century-Fox		
NOTTINGHAM.						
Tues., Oct. 2	10.30 a.m.	Carlton	Strike Up the Band	M-G-M	Mickey Rooney	U
" " 2	10.45 a.m.	Elite	Jealousy	British Lion	John Loder	U
" " 2	10.30 a.m.	Scala	Duffy's Tavern	Paramount	Ed. Gardner	
Wed., " 3	10.45 a.m.	Elite	Song of Mexico	British Lion	Adele Mara	A
" " 3	10.30 a.m.	Scala	Love Letters	Paramount	Jennifer Jones	A
Thur., " 4	10.30 a.m.	Scala	Road to Utopia	Paramount	Bing Crosby	
Fri., " 5	10.45 a.m.	Elite	Rhapsody in Blue	Warner		
" " 5	10.30 a.m.	Scala	Lost Week-end	Paramount	Ray Milland	
SHEFFIELD.						
Tues., Oct. 2	10.30 a.m.	Hippodrome	Rhapsody in Blue	Warner	Deanna Durbin	A
" " 2	10.45 a.m.	Cinema House	Lady on a Train	G.F.D.	Billy Hartnell	
" " 2	10.45 a.m.	Union St. P.P.	Murder in Reverse	Anglo American	Adele Mara	U
Wed., " 3	10.45 a.m.	Picture Palace	Song of Mexico	British Lion	Mickey Rooney	
Fri., " 5	10.30 a.m.	Hippodrome	Strike Up the Band	M-G-M	Peggy Ryan	
" " 5	10.45 a.m.	Cinema House	On Stage Everybody	G.F.D.		
" " 5	10.30 a.m.	Union St. P.P.	The House on 92nd Street	20th Century-Fox		

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CHIEF Operator seeks change, Northamptonshire, Leicestershire or near; used to Kalee, Ross, B.T.H., G.B. projectors, W.E., B.T.H., RCA, B.A. sound systems; knowledge of gas and Diesel engines; excellent references held; not afraid of work; single; exempt M.S.; would consider good Second's post; urgent.—C., Box 969, Kinematograph Weekly.

CHIEF Projectionist, free to start any day, urgently seeks situation near London or Portsmouth; private nightly show preferred, but an offer from London considered.—Z., Box 966, Kinematograph Weekly.

EX-MANAGER of super (2,000 seats), now free from war work, desires appointment; preferably South; young, ambitious, and publicity enthusiast.—N., Box 954, Kinematograph Weekly.

CHIEF, 18 years' experience in London halls, offers his services to anyone, anywhere, if accommodation can be found—i.e., house or flat; Mirrophonic, B.T.H., RCA, rectifiers, plenum, all theatre maintenance; independent or small circuit.—B., Box 968, Kinematograph Weekly.

CHIEF Projectionist desires permanent position; wide experience, all projectors, B.T.H., RCA, B.A., W.E. sound, stage shows, organ solos, giving first-class projection.—K., Box 951, Kinematograph Weekly.

VACANT October 15, Chief Projectionist, with over 25 years in first-class theatres, seeks permanent position with good provincial; firm; excellent refs.; salary £7.—Y., Box 965, Kinematograph Weekly.

GENTLEMAN, 35 YEARS' LONDON AND PROVINCIAL KINEMA EXPERIENCE IN CONSTRUCTIONAL EQUIPMENTS, ENGINEERING, EXHIBITOR, OWNER AND MANAGERIAL, IS OPEN FOR SUPERVISORY OR EXECUTIVE POSITION; WILLING TO CONSIDER OFFERS OF CLOSED PROPERTIES WITH A VIEW TO RECOMMISSIONING OR TO LEASE OR PURCHASE.—ALL PARTICULARS WILL BE TREATED IN STRICT CONFIDENCE.—Y., BOX 962, KINEMATOGRAPH WEEKLY.

YOUNG Kinema Manager desires change; excellent references; experienced; Manager or Relief Assistant duties.—W., Box 963, Kinematograph Weekly.

ORGANIST desires post (anywhere); any make of organ; own slides and library.—M., Box 953, Kinematograph Weekly.

CHIEF Operator, disengaged, experienced W.E., B.A., seeks evening and matinee situation, coast or country.—Operator, 18, Weston Park, Crouch End, London.

SITUATIONS WANTED (Contd.)

CHIEF Operator-Electrician, capable of management, vacant 24th September; 25 years' experience; go anywhere; good refs.; £6 15s.—129, Cheapside, Birmingham, 12.

TO FILM COMPANIES. Ex-theatre Cellist, interested in films, has written and collected a vast amount of interesting and varied screen material.—Further particulars, Fred Whitaker, 55, Castle Road, Scarborough, Yorks.

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SIMPLEX front-shutter double-bearing Mechanism, reconditioned makers, as new; offers, Gaumont Eclipse 10-in. low-intensity lantern, new metal mirrors, Diascope, reconditioned, perfect, complete, £40 pair, 12-mm. positive 9-mm. negative I.L. Carbons, new; list. Simplex new Intermittents, Sprockets, Spares, R.K. Speaker, 10-in., Rectifier, baffle, £4; 230 A.C.—U., Box 961, Kinematograph Weekly.

FOR Sale, 4 Kalee 7 Projectors; 1 pair can be seen working. Best offer accepted.—Regal Cinema, Kingsbridge, South Devon.

FOR Sale, 1 Ernemann II Mechanism, fitted with W.E. 3A drive, complete with top spoolbox; perfect condition; £90.—X., Box 964, Kinematograph Weekly.

FOR Sale, twin Simplex Projector, 35 mm., good condition, with Western Electric set.—Q., Box 957, Kinematograph Weekly.

FOR Sale, Morrison Sound Equipment, complete with projectors.—Apply, Rex Cinema, Topham, Devon.

QUANTITY of Carbons for sale consequent upon change of arcs; 9 mm. x 12 and 7 mm. x 9.—Apply, E., Box 946, Kinematograph Weekly.

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BRILLIANTLY coloured illustrated Showcards of all leading films available for purchase or hire at very reasonable prices.—Write your requirements to J. S. Woolley Advertising Service, Prudential Chambers, Market Place, Loughborough.

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FILM Scrap wanted for the recovery of nitrate and acetate cellulose.—Send particulars to Lloyd's (Dept. K.W.), 72, Bridge Street, Christchurch, Hants.

THEATRE SEATS

TIP-UP Seats Bought and Sold; Seats Repaired.—R. Bovilsky, Seating Specialist, 34, Batson Street, Glasgow, S.2.

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